









HANDBOOK OF MARKS ON POTTERY  
AND PORCELAIN



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# HANDBOOK OF MARKS ON POTTERY & PORCELAIN

BY

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## INTRODUCTION

THE ardent collector of Pottery or Porcelain, even when he has long passed his "novitiate," constantly feels the need of a reliable pocket volume containing the authentic and indisputable marks of the pottery and porcelain of the best "collectors'" periods. It has been our aim to supply such a volume in a condensed and practical form. The only marks given in this book are those which are beyond dispute. The arrangement is geographical, the different species of ware being separately treated wherever practicable; but, by elaborate indices, ready reference has been provided to each mark, as well as to each factory. In addition, a condensed account of the important productions of every country prefaces each section of the work. The aim, throughout, has been to render the work as complete and self-contained as such a pocket manual can be; though, in his study, the collector will naturally turn for fuller information to the important histories or monographs, such as those mentioned in the bibliography.

It has been assumed that the collector is acquainted with the broad distinctions of Simple Pottery, Faïence, Stoneware, and Porcelain. The terms are used here in a very definite way.

**SIMPLE POTTERY** includes all the forms of earthenware whether made from white or coloured clays, glazed with a transparent lead glaze.

**FAÏENCE** includes all the forms of earthenware, coated with tin-enamel, such as Majolica, Delft, and their related types.

STONEWARE includes the hard, vitrified and impermeable kinds of earthenware, whether Rhenish, English, or Oriental.

PORCELAINS are the translucent and (generally) white forms of pottery.

The porcelains are classified in the customary way, as hard-paste or soft-paste. The hard-paste group includes such well-defined types as the Chinese, Japanese, German, and modern Continental porcelains. The soft-paste group includes all the porcelains in which the fired body is distinctly softer than in the former group. The soft-paste porcelains comprise two distinct varieties, which are of widely different value to the collector.

- A.* The soft-paste glassy porcelains (invaluable on account of their quality and rarity), such as those made at Florence (sixteenth century), Rouen (seventeenth century), and the early French and English porcelains (eighteenth century);
- B.* The soft bone-paste porcelains, such as the English porcelains made in the later eighteenth and throughout the nineteenth century.

So much attention has been paid to marks that it may be necessary to state clearly the exact value of a mark. Other things being equal, a marked example of any period is more valuable than an unmarked one. But the mark alone must not be considered as the sole criterion of excellence or even market value. Unfortunately since factory or workmen's marks have become general, quite a large proportion of pieces have been sent out without any distinctive mark, especially in byegone centuries. This has been the opportunity of the forger and "faker," and the reader is earnestly warned to be on his guard against their abominable cleverness. The marks which are most difficult to imitate, and are in that respect most reliable, are those which occur under the glaze; as was generally the case before the eighteenth century. During the eighteenth century there was a gradual introduction of marks painted, printed, or stencilled over the glaze, and this practice

has been increasingly followed, with some exceptions, to the present day.

The under-glaze marks are of two kinds : (a) those stamped or incised in the body of the ware while it is still soft. These are perhaps the most reliable of all marks, for once made it is very difficult to remove or alter them. They may, however, be so imperfectly formed, or have been so obliterated by the glaze as to be deciphered with difficulty. (b) Marks painted under the glaze. This is the most important class of marks, being found on Oriental porcelain, Persian earthenware, European faience, and nearly every kind of European pottery and porcelain. Down to the end of the eighteenth century, practically all under-glaze marks were in blue (the most available colour), and it is only in the nineteenth century, as a rule, that under-glaze marks in black, pink, or green are found. Many of these later marks are printed and not painted. In all the old wares, where not otherwise specified, it may be taken for granted that the mark is painted in blue.

With the introduction of over-glaze, or enamel, colours and gilding in the eighteenth century we get an increasing use of marks in the same style. The fact that these marks are painted over the glaze detracts greatly from their value, for several reasons. Such marks are easily added to any piece of pottery or porcelain, as they can be fired at a temperature that will not seriously impair the previous decoration. Genuine over-glaze marks can be readily removed and a more valuable mark substituted, so that they cannot be regarded in themselves as being so safe and trustworthy as those which occur under the glaze.

The marks themselves consist of factory names, or trademarks as they are called nowadays, the signatures of potters, painters, or gilders, with or without dates and descriptive notes, placed in some inconspicuous place, occasionally in the design, but generally under the base of the piece. Some of them, especially the early ones, afford precise information as to the origin of the piece on which they occur, but others are mere workmen's signs or pattern marks, or numbers which are of little value unless supported by other evidence. The

tendency of many old factories (and some modern ones) to borrow each other's marks, or to adopt signs similar to those in use at some more famous works, is a source of endless confusion which can only be avoided by a knowledge of the wares themselves.

The period covered extends roughly from the Middle Ages to 1850, though a selection of certain modern marks has been included, especially of such wares as are already finding favour with collectors. No attempt has been made to reproduce the exact size of the individual marks, because of the constant variations in size and form of the same painted mark on different pieces. Stamped and written names have been reproduced in Roman and Italic types respectively, except in those cases where striking individuality of script rendered a direct copy necessary. Each new factory, or group of factories, as it occurs is printed in conspicuous type. The dates given for the European wares require no explanation, but in the Oriental sections, with which especial pains have been taken, the dates are those of the actual specimen from which the mark was copied. These Oriental marks cannot be regarded as date-marks when they are mere symbols or benevolent expressions.

Special acknowledgments are due to M. Papillon, the author of the Guide to the Ceramic Museum at Sèvres, for permission to use his complete list of Sèvres Marks; to Professor E. S. Morse, for a similar courtesy with regard to his invaluable Catalogue of the Japanese Pottery in the Museum of Fine Arts, Boston, U.S.A.; to Dr. C. H. Read, for a number of Oriental marks; to Mr. Arthur Hayden, for a number of Copenhagen marks; to the *Pottery Gazette* and to Mr. E. Sheldon, for many English marks; and to Mrs. Hobson, for assisting in the compilation of the Indices.

W. B.

R. L. H.

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## ABBREVIATIONS USED IN THIS WORK.

h.p. = hard-paste porcelain.

s.p. = soft-paste porcelain.

p. = painted.

pr. = printed.

inc. = incised.

imp. = impressed or stamped.

st. = stencilled.

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## ITALIAN MAIOLICA

THE term MAIOLICA is applied in these pages to the decorated Italian pottery made from the fifteenth century onwards, though it is often used to embrace certain kinds of ware to which the name is not strictly applicable, viz. mezza-maiolica, *graffiato* wares, and the later lead-glazed, white earthenwares of the eighteenth and nineteenth centuries.

MEZZA-MAIOLICA is the name given to a common buff earthenware, coated with a wash of white clay (slip), and painted in simple, often crude tints of green, blue, and purplish brown, under a thin colourless glaze. It was the precursor of true maiolica.

GRAFFIATO ware is a mezza-maiolica, with a substantial coating of white slip, which was decorated by scratching or cutting out a pattern through this slip-covering, so as to disclose the buff or red body beneath—colours, if used at all, were usually added in patches or washes—and in any case the ware was finished with a clear, straw-coloured, lead glaze. This, like the painted mezza-maiolica, was a very early type of product, which, however, has continued in use, in the north of Italy especially, to the present time.

MAIOLICA proper was fashioned in a buff ware, more carefully prepared and closer in texture than mezza-maiolica, and is coated with a white, opaque layer of tin-enamel (instead of slip), on which the painter laid his colours: the later and more delicately painted maiolica was finished with an additional thin coat of colourless glaze, applied over the fired colours, like the varnish over a picture. Up to the eighteenth century one firing sufficed for the colours and the tin-enamel, and only such pigments could be used as would stand the full heat of the maiolica kiln. The marks, on wares of this period, are almost always in blue.

Early in the eighteenth century a new process was introduced. The body and its tin-enamel coating were baked and finished first, then the decoration was applied to the fired surface in on-the-glaze colours, which were fixed at a comparatively low heat in the enamelling kiln. From this time marks in various colours on the glaze became common.

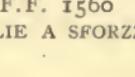
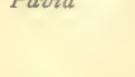
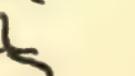
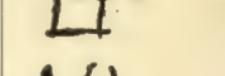
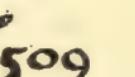
The most famous period of true maiolica was from about 1500 to 1560 when the typical decoration consisted of pictorial subjects copied from engravings after the great Italian painters. The marks at this period are often very elaborate, and tell us not only the name of the painter of the piece, but the botega or factory in which he worked, the name of the master under whom he served, and the title of his subject. Hence the frequent occurrence of such words (sometimes in contracted form) as botega, maestro, vasaro (potter), pictor, fatto (made), fecit, pinxit, etc. On the lustred wares of Diruta and Gubbio the mark is usually in lustre. Maestro Giorgio Andreoli of Gubbio (*q.v.*) was famed for his skill in the production of lustres, especially ruby lustre, and the potters of other towns sometimes sent their pieces to Gubbio, after they had been painted and fired, to be embellished with lustre by Giorgio. Such pieces bear Giorgio's mark in lustre, in addition to the mark or signature of the original painter, which is in blue.

## ITALIAN PORCELAIN

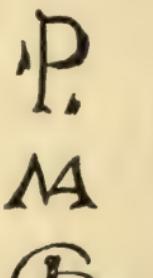
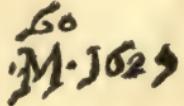
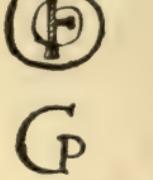
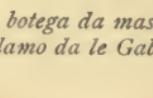
THE earliest European porcelain, of which marked examples are known, was made at Florence under the patronage of Francesco Maria di Medici in the last half of the sixteenth century, and is called "Medici Porcelain." This "Medici" porcelain owed its translucence to the glass used in its preparation. It is among the rarest of ceramic treasures, and an authentic specimen is worth many times its weight in gold. Nothing more is heard of Italian porcelain until about the middle of the eighteenth century, when the rage for porcelain manufacture was at its height in Europe.

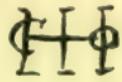
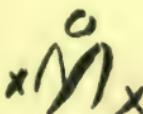
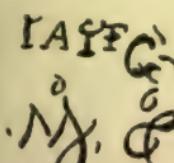
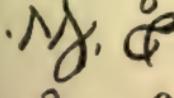
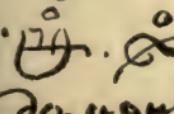
Hard porcelain in imitation of the celebrated Meissen porcelain, as well as soft-paste porcelain, was then made at Venice successively

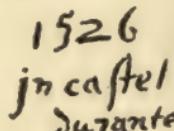
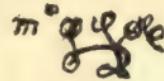
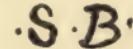
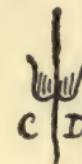
by Vezzi, Hewelche, and the Cozzi family. The more famous porcelain made at Doccia (1737 onwards) was a soft paste during the early years of the factory, but a hard paste was made afterwards, and the same may be said of the royal factory, started at Capo di Monte in 1743, and subsequently transferred to Naples. At Treviso and Vinovo another kind of porcelain, containing silicate of magnesia, was produced for a few years at the end of the eighteenth century. This ware has a yellowish waxen appearance which is peculiar to certain Italian and Spanish factories.

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	G. F. F. 1560 PI GIVLIE A SFORZZA		Graffiato Ware Citta di Castello or Perugia c. 1520
	M. F.		c. 1650
	IOHANNES. ANTONIUS. BARNABAS. CUTIUS. PAPIENSIS		1676 and other members of the Cuzio family at Pavia
	1734 la 26 marzo Pavia		Maiolica proper. Tuscany
	Caffaggiolo or Florence 1491		c. 1515-20
	Florence 15th cent.		c. 1500-20
	Caffaggiolo c. 1500		? Caffaggiolo 1507
	Caffaggiolo		Caffaggiolo
	Faenza c. 1500		? , 1500-20

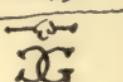
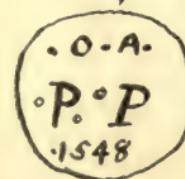
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
O PP	Caffaggiolo c. 1520		Caffaggiolo c. 1550
+ P	1513		In Galiano, a hamlet near Caffaggiolo
S R	1513-21		
R S			The Rape of Helen, made in Monte (a hamlet near Caffaggiolo)
In Caffaggiolo	in a panel on which is a cupid		
GONELA	c. 1520		Siena Maestro Benedetto c. 1510-20
#			c. 1510

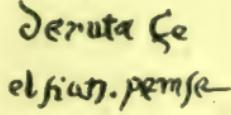
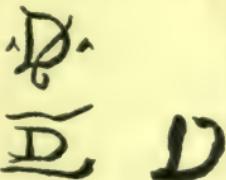
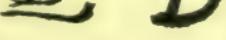
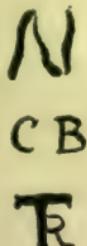
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	<b>Siena</b> <i>Ferdinando Maria Campani Senese dipinse 1733.</i>		<b>Pesaro</b> c. 1510
	? F. Campani.		
<b>PISA</b> 16th century	<b>Pisa</b> 16th century		1500-10 (Pessaro or Faenza)
<b>RAFAELLO</b> GIROLAMO FECIT MTE. LUPO 1639	<b>Montelupo</b>		? Pesaro
	<i>Dipinta Giovinale Tereni da Montelupo</i>		"
<b>F. P.</b> Asciani	<b>Asciano</b> 1600		"
<b>F. F. D.</b> FORTUNATUS PHILLIGELLUS P. ASCIANI	1578	<i>in la botega da mastro Girolamo da le Gabice</i>	1542 Made in the Lanfranchi workshop by Mo. Girolamo (or Gironimo)
	<b>Pesaro</b> Early 16th cent.	<i>In Pesaro</i>	
	1520-30	<i>Fato in botega di Mastro Gironimo Vasaro I. P.</i>	<b>I. P.</b> = Jacomo pinxit, Jacomo was son of Girolamo
		<i>Terencio fecit in la bottega di Mastro Baldessar Vasaro da Pesaro</i>	1550

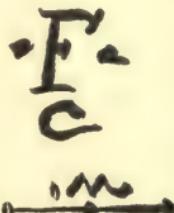
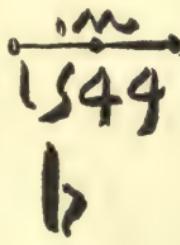
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
1548 <i>di Maestro T.</i>	<b>Pesaro</b> Terencio		<b>Gubbio</b> Giorgio's mark is sometimes accompanied by a head, a vase, a merchant's mark, etc.
I. S.			
<i>C:G pesaro 1765 A:p:L:</i>	Casali and Caligari, painted by Pietro Lei		
F. F.	? Francesco de' Fattori 18th cent.		
	<b>Gubbio</b>		
	1490-1500 ? Gubbio		? Salimbene, brother of Giorgio
	? Gubbio		
			
	c. 1525		
	Marks of Maestro Giorgio Andreoli whose dated works range from 1501-41		
			
<i>den angubio</i>			Other initials, e.g. D, M, occur in Gubbio lustre

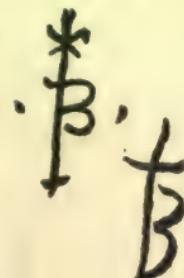
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Pesaro or Gubbio c. 1480		Castel Durante c. 1520
	? G. A. for Giorgio Andreoli c. 1540		
	Probably for M° Giorgio		
<i>In gubbio φ. mano d mastro prestino</i>	Prestino fl. 1536-57		
	"		1532
	Carocci, Fabbri, & Co. 19th cent.		
		<i>P. Mastro Simono in Castelo Durate</i>	1562
<i>facta fu ī Castel durati zonā maria vrō</i>			1580
<i>Ne la botega d Sebastiano d Marforio</i>	1519		c. 1530
			
			
			in scrolls
		<i>Hipollito Rombaldoni d Urbania pinse 1647</i>	Urbania = Castel Durante



MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	<b>Urbino</b>		<b>Urbino</b>
<i>Francesco Duratino Vasaro A mōte Bagnolo d Peroscia</i>	1553 Probably at Bagnara, a village near Perugia	<u>1549</u> 	? Caesari Cari 1536-51
<i>In Urbino nella botteg di Francesco de Si Luano</i>	1541 = Silvano	SAM	? Simone di Antonio Mariani
<i>fato in Botega de Guido Merlino</i>	1551	GBF	1630 uncertain
<i>Gironimo Urbin fecie 1583</i>		<i>Puertas</i> ·F·G-	1654 ..
<i>gironimo et tomaso</i>	1575		
FGC	in scrolls c. 1580	<i>Pompio</i> O. F. V 1590	
	by the same artist	G. L. P	1667 ..
<i>1542 uncertain</i>		<i>Urbini Patana fecit</i>	1584 The Patanazzi family
<b>GOBO</b>	1531 ..		1606
		<b>ALFONSO PATANAZZI FECIT URBIN</b>	
			in a shield
			
	with initials and date EFB 1594	<b>URBINI EX FIGLINA FRANCISCI PATANATHII</b>	1608
	c. 1540	<i>vincentio patanatai de anni 12</i>	by Vincenzo at the age of 12 in 1619
		E. B.	School of the Patanazzi
			

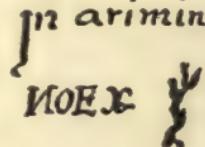
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<i>Fabrica di Maiolica fina di Monsieur Rolet in Urbino . . . 1773</i>	<b>Urbino</b>		<b>Diruta</b>
<i>Citta Borgo S. Sepolcro Mart. Roletus fecit</i>	at <b>Borgo San Sepolcro.</b> 1771		with the words IN DERVTA 1544
<i>Bar Terchi Romano in S. Quirico</i>	<b>San Quirico D'Orcia</b> Bartolomeo Terchi worked also at Bassano (q.v.)		El Frate pinse (= painted it)
	<b>Bar : Terc Romano</b>		
I.DERVTA G.	<b>Diruta</b> 1505		
	1480		1545
	? Diruta		
CDL			Probably Giorgio Vasaio
<i>franco. Urbini i deruta</i>	1537	<i>Antonio Lafreri In Deruta</i>	1554

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
1771 FABRICA DI MAIOLICA FINA DI GREGORIO CAS ELLI IN DI RUTA	<b>Diruta</b>	IO SILVESTRO D'AGELLO TRINCI DA DERVTA FATTO IN BAGNIOREA 1691	? in village of Bagnara (see p. 10)
		<i>fabriano</i> 1527	<b>Fabriano</b>
			
B	with lustred scrolls		
	c. 1560 ? Diruta	IFR VITERBIEN	<b>Viterbo</b>
	"	IN VITERBO 1544	on a ribbon

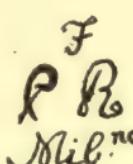
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<i>1579 fatto in bottega da Antonio da Casteldurante in Roma</i>	Rome 1600		Faenza 15th century marks
FATTO IN BOTEGA DE M. DIOMEDE DURANTE IN ROMA			
FATTO IN ROMA DA GIO PAULO SAVINO			Faenza or Florence 1460
ALMA ROMA 1623			Faenza or Caffaggiolo 1490
	on porcelain biscuit and white pottery figures 1790-1831		On pavement tiles in the Church of San Sebastiano, Venice, 1510.
G. VOLPATO ROMA			Faenza 1510-20
PETRUS ANDREA DE FA BOLOGNI BETINI FEC 1487	Faenza Signatures on pavement tiles at Bologna in the San Petronio		? Betini family
			others assign these marks to Castel Durante

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Faenza		Faenza
	c. 1520		Casa Pirota c. 1525
			c. 1525

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Faenza		Faenza
	c. 1530		Baldasara Manara. 1534
	c. 1525 (? Casa Pirota)		? Faenza c. 1500
	1533		1527
	? Mark of M. Vergilio 1560		Perhaps the mark of the Atanasio factory in Faenza
	1550		
	with the word FAENZA		
	? Faenza c. 1525		1508
			1520-30
			Ennius Raynerius Faentinus faciebat 1575
	Baldasara Manara Faentinus (or fecit) c. 1530		also inscribed Giovano Brama di Parlerma 1546 in faenza

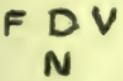
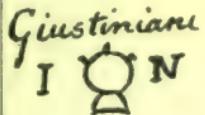
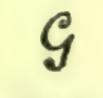
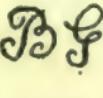
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	<b>Faenza</b>		<b>Forli</b>
<i>fato in faienze in Bottega di M° fran.</i>	1556	<i>ī la botega da M° Iero da Forli</i>	
<i>Io Ant Romanino Cimatti de Favesc</i>	1556 Cimatti or Cimani		
<i>Zacharia Valaressi 1651 in Faenza</i>			<b>Faenza or Forli c. 1510</b>
F B F	Francesco Ballanti 18th cent.	AF.I(n)FOR(l)I	
R B F	Benini fabrique 1777-8	RAVENA	<b>Ravenna</b>
	<b>Forli</b>	<i>Thomas Masselli Ferrarien fec</i>	<b>Ferrara</b>
		<i>in Rimino 1535</i>	<b>Rimini</b>
	1485-90		1535
		<i>Julio da Urbino in botega de mastro alisandro in arimino</i>	1535
	1523	<i>In Venetia in Cōtrada di Sta' Polo in botega di M° Ludovico</i>	<b>Venice</b>
			

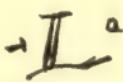
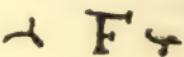
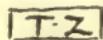
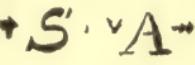
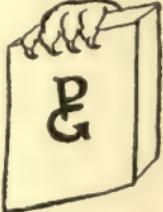
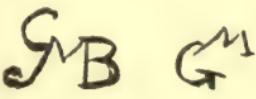
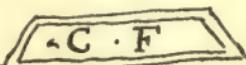
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Venice ? Mark of M° Ludovico c. 1540		Venice Marks of the Bertolini factory c. 1753
<i>Io Stefano Barcella Veneziano Pinx</i>			
<i>M° Jacomo da Pesaro</i>	In Sto Barnaba in Venice 1542		
<i>Guido Merlingo Vasaro da Urbino</i>	In San Polo in Venice 1542		
<i>AOLASDINR</i>	1543		
<i>M° Francesco da Castel Durante</i>	In Sa Thoma in Venice 1545	<b>S G I B</b>	c. 1750
<i>dt 1545</i>		<b>B S</b>	
<i>in venesia in chastello</i>	1546	1760	Probably Venetian Marks 18th cent.
	1571-1622		
<i>Zener domenigo da Venecia</i>	1568		
<i>Baldantonio in Venecia</i>	1551		
<i>Barisielo</i>	1587		
<i>Jacomo Vasellaro</i>	1593	<b>F. S. N</b>	
<i>R. da Madre Suor Zuana</i>	1596	<b>VC</b>	
<i>D. M. SEIMO</i>			
<i>G. L. P. 1667</i>			

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<i>Giovani Batista da faenza in Verona M</i>	<b>Verona</b> 1563	<b>1737</b> <i>Fabbrica de Torino</i>	<b>Turin</b>
	<b>Milan</b> 1762 —		Rosetti factory
			1629
			Uncertain Turin marks
	<b>Felice Clerici</b> 1745 —		T.
			T.G.
			Borgano
			c. 1823
<b>G.A.O.F</b> 1708	<b>Pavia</b>		<i>Luigi Richard e C.</i>
<b>M A M</b>			GRATA PAGLIA FE : TAVR :
	c. 1710		<b>Vinovo</b>
	<b>Turin</b>		Mark of Vittorio Amadeo Gioanetti
	Arms of Savoy under a crown		c. 1776
	1577		<b>Mondovi</b>
<b>Fatta in Torno</b>			Benedetto Musso 19th cent.
			Giuseppe Besio
			Annibale Musso

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
D.O.N. P.A.R.I.S.T.O.E.D. A.T.R.A.V.I.S.I.O.	Treviso 1538		Nove
S. M. 1595	Bassano ? Simone Marioni		G. Baroni Early 19th cent.
   	Antonio Terchi	 	1750
 	Bartolomeo Terchi (See p. 11)	 Gio' Marconi pinc' ss	A star of six points alone is a Nove mark
  	mark used by Terchi		Padua
  	mark used by Manardi, late 17th cent.	  	1563
  	Manardi at Bassano		c. 1555
   	incised Nove Giovanni Battista Antonibon	 1620	Candiana On imitations of Turkish faience
  	Early 18th cent.		Lodi
		 Lodi 1764	Fabbrica di Rosetti in Lodi
			Felix Crevani fecit 1767

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	<b>Savona</b> Mark of Siccardi c. 1700 also a star of five points		<b>Savona</b> S. Rubatto
	18th cent.		Mark of Chiodo c. 1667
	? Girolamo Salomini		Mark of Bartolomeo Guidobono
	Luigi Levantino c. 1670		"
			Mark of G. Salomone
			Mark of Pescetto, also three fishes.
	Mark of Levantino		Falcon, mark of Folco
<i>Agostino Ratti in Savona 1720</i>			1729
	also on piece dated 1751 with signature of A. Ratti		Siccardi (see above)

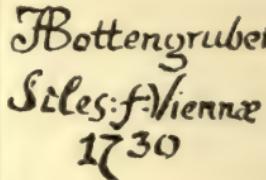
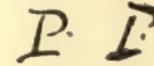
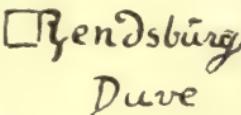
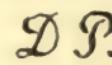
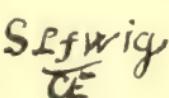
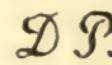
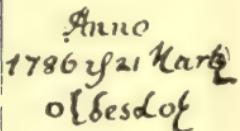
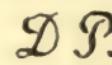
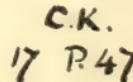
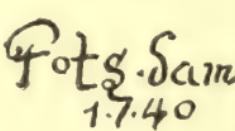
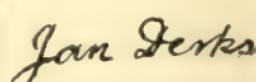
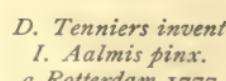
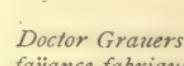
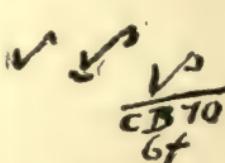
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<i>M. Borelli</i> A. S. 1735	<b>Savona</b> Borelli factory		<b>Castelli</b> = Bernardino Gentile fece
<i>Jacques Borelli</i>	1779	<i>Bernardino Gentile</i>	1670
	<b>Albissola</b>	<i>C. G. P.</i>	Carmine Gentile pinxit
	<b>Naples</b>	<i>Gentile p.</i>	
<i>Carlo Coccore se</i>	Marks of F. Brandi 1654	<i>G. Rocco di Castelli</i>	1732
	1784	<i>Capelletti</i>	
	Del Vecchio Naples 19th cent.	<i>Fuina</i>	
	<b>Castelli</b>	<i>Luc. Anto Cianico</i>	
<i>C. A. G. pi.</i>	Carl Antonio Grue 17th cent.	<i>Math. Rossetti</i>	
<i>D. Francisci Antonii Xarerii Grue</i>	1735		Naples 1760 to present day
<i>L. G. P.</i>	Liborio Grue († 1776)		"
<i>Grue p.</i>	Saverio Grue († 1799)		
<i>Grue 1757</i>	One of the Grue family		Mark of Cantigalli of Florence
			Modern

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Uncertain marks		Marks on porcelain made at Florence under the patronage of Grand Duke Francesco Maria, who died 1587
	? Diruta or Viterbo 1600-20		The first represents the cupola of the Cathedral of Florence:
1540 TÆ	? Urbino		
1547 ESIONE			
			
1551			
			
GEO BATA MERCATI 1649	Name of an artist of Citta S. Sepolcro, whose design was copied on a plate		On a plate which has also the first mark
	? Monograms of the same		
			
Fabrica di Bonpencier	? Castelli		All are painted in blue under the glaze

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Venice		Venice
	Marks of the Vezzi factory 1719-40 h.p. and s.p. p. in blue		Cozzi factory p. in red
	p. in blue		also with initials G. M.
	p. in lake		at the Hewelche factory (1758-63) inc.
	p. in red		?
			Venice or Le Nove
	1758-63 h.p.		Doccia
	The Cozzi factory 1764-1812 p. in red s.p.		Factory founded by the Marchese Carlo Ginori in 1735 and continued to the present day
			N.S. = Nicolo Sebastian p. in blue
			In a circle initials of Fanciullacci
			s.p. at first h.p. afterwards

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	<b>Le Nove</b> 1762-1825 The star mark sometimes ascribed to Doccia p. in red and blue s.p.		<b>Capo di Monte</b> (Naples) The factory was removed to Naples about 1771. These marks are after that date. s.p. till c. 1780. Marks p. in blue and inc.
	<i>Cf.</i> marks on Le Nove pottery on p. p. in gold		
*			
<b>F.F.</b>	<b>Treviso</b> s.p. Fratelli Fontebasso p. in gold s.p.		<b>Cypher of King Ferdinand</b> p. in red
<i>Treviso 1799</i>	also with initials G.A.F.F.	<i>Giordano</i>	Incised on figures : names of modellers
<b>TR</b>		<i>Ahiello</i>	
	<b>Vinovo</b> 1776-1815 "hybrid porcelain" p. in grey		and other forms of the fleur-de-lys : supposed to be early Capo di Monte marks, but probably Madrid (see p. 91) p. in blue
1776	p. in black		Giustiniani factory (see p. 21)
	p. in grey and inc.		
	Dr. Gioanetti (see p. 18)		? Vicenza
<b>DG</b>	p. in gold		? Este s.p.
<i>Carafus pinx.</i>			

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<i>fabbrica Magrin Pesaro</i>	Italian maiolica Magrini & Co. 1870 —		German faience Georg Leubold (Hamburg)
<i>F S. C</i>	Fabbrica di Santa Cristina Milan c. 1780		Nuremberg a painter's initials c. 1680
<i>D: Frac Ant: Gruef. Nap. 1710</i>	Naples F. A. Grue (See p. 21)		18th cent.
<i>del Vecchio M</i>	19th cent.		Early 18th cent.
<i>Gi</i>	? Giustiniani		"
<i>AK</i>	on modern maiolica		John Andreas at the Marx factory p. 29
<i>I.G.P.F 1627</i>	on porcelain probably made at Pisa p. in blue		Künersberg p. 29
<i>G.G.P.F 1638</i>			"
<i>+</i> <i>≡</i>			Schramberg 1820 —
			Warsaw c. 1790
			Bayreuth p. 30
			Fräkel & Schreck 1745 —
			? Von Loewenfeldt
			Decorator's monogram

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
 I H	Höchst faience (p. 30)		(See p. 35)
C N	Höchst painter's initials		
D	Hamburg Early 18th cent.		Proskau (Silesia) 1763 —
	Rendsburg Duve		D. P. after 1786
	Schleswig		
	Oldesloe		
M <sup>20</sup> GUISHARD SHUICHARD	Magdeburg Early 19th cent.		Salzburg
	Prussia		Delft 17th cent.
K	Königsberg c. 1800		Rotterdam on tiles
V f	? Von Horn		Copenhagen faience
H E	Hofrat Errenreich		c. 1760
C. F. de Wolfsburg pinxit. 1729	porcelain decorator		

## GERMAN POTTERY

A NUMBER of potters in Germany and Switzerland from the sixteenth century onwards were engaged in the manufacture of elaborate stove-tiles, usually ornamented with reliefs in sunk panels and coloured with slips, glazes, and tin enamel ; brown, yellow, green, blue, maganese purple, and white were the principal colours used. The manufacture of tin-glazed faïence after the Italian and Dutch styles was common in most parts of Germany in the seventeenth and eighteenth centuries ; and a certain amount of slip-decorated and graffiato earthenware was made in South Germany, at Gennep in Luxembourg, and at Schaffhausen in Switzerland, in the eighteenth century.

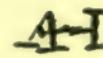
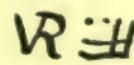
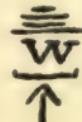
In the Rhenish provinces a large stoneware industry developed in the sixteenth century at Siegburg, Raeren, Cologne, Frechen, and elsewhere, and during the two following centuries at Grenzhausen in Nassau. The typical Rhenish stoneware varies from white to freckled brown, and is ornamented with panels in low relief made in moulds and applied, as well as with stamped and incised decoration : the ware was glazed with salt, and sometimes coloured with patches of cobalt blue and maganese purple. The cutting of moulds for the reliefs was an important branch of this industry, and most of the marks are those of the mould-cutters, and appear in relief in the panels. Bottles with a bearded mark on the neck, known as Bellarmines or Greybeards, are the commonest specimens of Rhenish stoneware. The tall, tapering tankards of white Siegburg ware are among the best examples of this class. Another variety, made chiefly at Kreussen, is heavily painted in enamel colours.

## GERMAN PORCELAIN

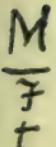
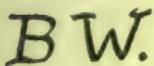
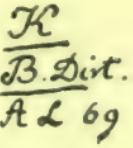
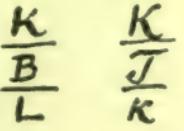
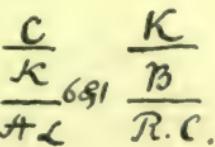
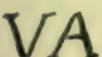
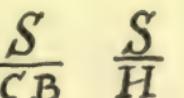
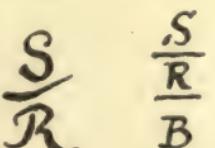
THE secret of true or hard-paste porcelain, after the manner of the Chinese, was discovered about 1707 at Dresden by J. F. Böttger, an alchemist, in the employ of Augustus II. of Poland, Elector of Saxony. He discovered about the same time the method of making a fine red stoneware, now known as Böttger ware, but called by him red porcelain. This ware was finished by polishing on the lathe, or covering with a black glaze and enriching with gold and silver ornament or engraving. Böttger and his secrets were transferred in 1710 to Meissen, where he started the celebrated Meissen porcelain factory under strict surveillance. The process, however, could not be kept hidden, and escaped workmen carried the secret first to Vienna and afterwards to all parts of Germany. Factories sprung up in one principality after another under the protection of the ruling houses, who vied with each other during the eighteenth century in the production of true porcelain. All the German porcelain is hard paste, varying in fineness according to the sources of the porcelain clay. The finest material was obtained from Aue in Saxony, and a coarser earth mined near Passau produced the greyer and inferior wares made in the Thuringian factories at the end of the eighteenth century. Each factory had its distinctive mark usually painted in blue under the glaze, though among the minor factories, particularly those of the Thuringian district, there was a tendency to use marks suspiciously similar to the Meissen crossed swords. The latter mark is sometimes found with one or two cuts across it: this signifies that the ware was faulty and rejected by the Meissen factory as unfit for decoration, and any ornament on pieces so marked must have been added elsewhere.

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
R. A. 1589	Marks on stove tiles	L	1589
ADAM VOGT 1626	Augsburg	P V 1605	Peter Vlack
HANS KRAUT	Villingen 1578	B M 1577	Baldem Menneken
<b>HK</b>	"	I M 1578	Jan Menneken
<b>CW 1582</b>		I E 1576	Jan Emens
<b>KD</b>	1550	E P E K 1584	
	<b>Siegburg</b>	E E 1586	
	Marks of the potters and mould carvers	G E 1590	Georg Emens
B K 1557	Bertram Knütgen		Jan Emens 1587 and "merchant's mark"
M P D 1551		D P 1591 R	D. Pitz Raeren
L W 1573		ENGEL KRAN	1584
I M	1573	H H 1595	Hans Higler
C F	"	H K 1600	
I V S	"	I K	
<b>1588</b> 	Monograms of this kind are known as "merchant's marks"	I M 1601	
C K, P K	Christian and Peter Knütgen	I T 1623	
		H B	Baldems family
		I B	17th cent.

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
I A	<b>Raeren</b> Jean Allers	M 1597	<b>Höhr-Grenz-</b> hausens in Nassau
M H	Melsior Honckebour	W F S	
G B		L W	
W.E. W.A. D.P.		K B L <i>Höhr</i>	18th cent.
	? Willem Emens	<i>Johannes Mennechen</i> <i>Höhr</i> 1790	
	? Willens		Grenzhausen modern
L W		M P	<b>Bouffiox</b> ? Pierre Morfroy
<i>A. Ernst</i>	? Raeren	J R	Jean Rifflet
<i>J. Ernst</i>		J B	Jean Bertrand
		J A	Jean Allers
	? ..		<b>Cologne</b> 17th cent.
	? ..		<b>Kremer</b> 18th cent. pottery
A C		I V	<b>Kreussen</b> Vogel
A M	On Saxon wares	H M	
		G. L. M. E. L.	1628
		M M C	
		M J W C	"
		GEORGIUS VEST	1603

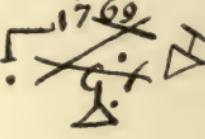
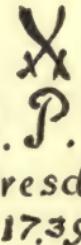
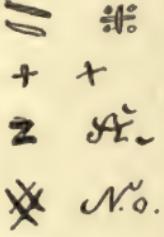
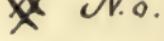
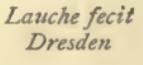
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
CASPAR VEST	<b>Kreussen</b> Stoneware	G. F. GREBNER	<b>Nuremberg</b> 1720
		<i>Glüer</i> 1723	
HANS CHRISTOPH VEST	1600	<i>Johann Sebalt Franz</i>	
ADAM SCHARF	1644	T	
MATTHÆUS SCHRÖNVOGEL ZU BASSAU	On ware made at <b>Passau</b> 1638, in the Kreussen style	<i>Stebner</i>	1771
		IOH: SCHAPER	1665 a decorator
<b>Nuremberg</b> maiolica	1583	 	J. Schaper
HERR CHRISTOPH MARX	1712	<i>M. Schmid</i> 1722	a follower of Schaper
JOHANN CONRADT ROMEDI	..	J L F	1688
<b>Ströbel:</b>	In the Marx factory 1730		..
<b>B</b>		 	? Memmingen in Swabia.
<i>N. Pössinger</i>	1725		c. 1560
<b>JK</b>	? Kordenbusch	<i>Künersberg</i>	? Künersberg in Würtemberg
<i>G. Kordenbusch</i>		   	1744 —
J. G. K.			
B. K.			
K.			
G. K.			
<b>NB</b> <b>NB</b> <b>NB</b> K: F 4.			<b>Schretzheim</b> near Ellwangen founded by Wintergurst early 18th cent.

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<i>Matthias Rosa in Anspach</i>	<b>Ansbach</b> late 17th cent. style of Rouen and 18th cent.	ANTONIO CARDINAL GERRIT LONNE PETER MENTEN	<b>Gennep</b> (in Luxembourg) 18th cent. Graffiato ware and slip ware
	? Arnstadt or Ansbach		names and initials of potters
<i>Pinxit F. G. Fliegel Arnstadt 1775</i>	<b>Arnstadt</b> 18th cent.		
		<i>Pieter Heichens fecit in Berlot 1777</i>	<b>Höchst</b> 18th cent. (see also p. 35) faience
<i>göggingen</i> <b>HS</b>	<b>Göggingen</b> near Augsburg 1748 —, style of Savona		
<i>Baißreuth</i> <b>H Flu.</b>	<b>Bayreuth</b> 1728-35		
<b>BK.</b>	Knöller (1720-40)		Marks of Zeschinger, who sometimes signs his full name
<b>BP</b>	Pfeiffer c. 1750		
	? Nuremberg		
	17th cent.		
ANTONIUS BERNARDUS VON VEHLEN	<b>Gennep</b> 1770		
<b>PM</b> <b>WM</b>	? Gennep 1715		<b>Damm</b> near Aschaffenberg, c. 1825
			<b>Flörsheim</b> C. Machenhauer 1781

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Frankenthal Hannong 18th cent.		Hamburg c. 1680
			
	Mainz 18th cent.	<i>Johann Otto Lessel sculpsit et Pinxit Hamburg 1756</i>	Kiel 1769
		<i>Kiel Buchwald Director Abr: Leihamer fecit</i>	
	Marburg	<u>1778</u> <u>B: Direct:</u> <u>A: fec:</u>	
	Poppelsdorf 18th cent.		
	Bonn		
	Hanau (1661-1805) H. Bally (1680-90)		
	Van Alphen		Schleswig (1775-1819)
	? Hanau		Rambusch 1753-1801

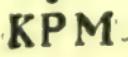
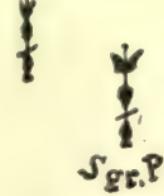
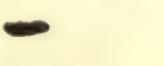
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
$\frac{O}{E}$ $\frac{B}{M}$	$\frac{O}{E}$ $\frac{B}{A}$ 66	<b>Eckernförde</b> 1767 OEB = Otto, Eckernförde, Buchwald	
<b>Hoff</b> $\frac{B. Dir.}{C. fixit}$	<b>Stockelsdorff</b> Buchwald 1773	$\frac{VI}{E}$	$\frac{V}{G}$
<b>Stoff</b> $\frac{W}{\Delta}$	<b>? Hadensee</b> or Stralsund	$\frac{CC}{C}$	<b>Minden</b> 18th cent.
$\Delta$ $\Delta$		<b>K H</b>	<b>Kellinghusen</b> 18th cent.
$\Delta$ $\Delta$		<b>A</b>	
$\Delta$ $\Delta$		$\frac{K4}{M}$	
$\Delta$ $\Delta$		<b>F. Pahl:</b>	1796
$\Delta$ $\Delta$		<b>F D</b>	
$\Delta$ $\Delta$		$\frac{F D}{BS}$	<b>Fulda</b> (1740-58)
$\Delta$ $\Delta$		<b>F D</b>	
$\Delta$ $\Delta$		$\Delta$	
$\Delta$ $\Delta$		$\Delta$	
$\Delta$ $\Delta$		<b>P</b>	<b>Rheinsburg</b> Lüdecker, Rheinsburg. c. 1771
$\Delta$ $\Delta$		<b>F</b>	<b>Potsdam</b> 1770
$\Delta$ $\Delta$	(this mark also assigned to Marieberg, Sweden)		<b>Frankfort</b> (on the Oder) 1770

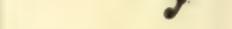
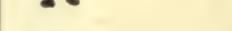
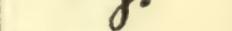
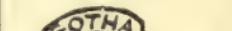
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	<b>Meissen</b> Marks incised on Böttger's wares 1707-1719		“ Caduceus ” mark, properly the rod of Esculapius. p. in blue and purple 1727-35
			Cypher of Augustus II. of Poland, Elector of Saxony. p. in blue and purple 1725-40
			“ Kosel ” mark : said to have been only placed on wares made for the Countess of Kosel, mistress of Augustus II.
	Imitation Chinese and Japanese marks on Meissen porcelain early 18th cent. p. in blue		An early mark in gold
			In an ornamental escutcheon
			The cross swords from the Arms of Saxony used from 1725 onwards. p. in blue, rarely in gold, purple or red
	(Incised mark on porcelain in the royal collection at Dresden)		Inc.

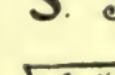
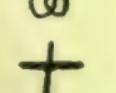
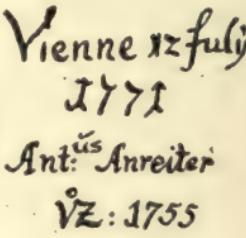
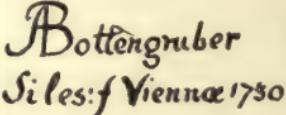
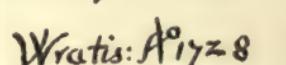
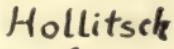
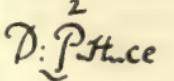
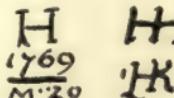
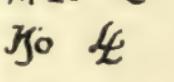
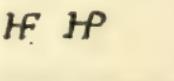
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	<b>Meissen</b> K. H. C. W. = Königliche Hof Conditorei, Warsaw (Royal Court Confectionery). p. in purple		<b>Meissen</b>
<b>K. H. C. W.</b>			The dot used mostly from 1756-80
	<b>K. P. M.</b> Königliche Porzellan Manufactur. p. in purple 1723-30		The star used during the directorship of Count Camillo Marcolini and a few years after 1780-1816
	<b>B. P. J.</b> Dresden. 1739.		<b>J. J. Kaendler</b> Sculptor and modeller 1731-56
	Impressed : very rare		Workmen's signs impressed or painted, painters' and gilders' marks
	<b>C. F. Herold</b> invit: et fecit a meissē 1750		A pheasant, in gold
			Loehnig pinxit. p. in purple
			painter's name

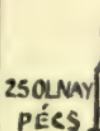
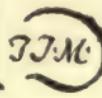
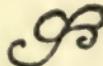
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
K	<b>Meissen</b> Kretzschmar or Kohnberger		<b>Ansbach</b> p. in blue
E	Eggebrecht		
L	Lindner		
Mö	Möbius		
B	Berger		
H	Hammer or Hempel		
Marks of decorators not attached to the factory			
Busch 1747			
W			
B 1726			
<img alt="Ansbach mark: a stylized 'A' shape with a vertical line through it			

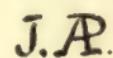
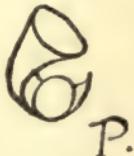
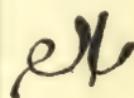
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Höchst p. in blue		Frankenthal Cypher of Carl Theodor, Elector Palatine. p. in blue
	Joseph Schneider imp.		? Frankenthal. p. in lilac
	Mark of a figure repairer ( <i>not</i> Melchior)		? Von Recum c. 1800
	Damm (see p. 30) where the Höchst moulds were used from about 1840		Mark used at Pfalz- Zweibrücken 1769-75 (and at Gutenbrunn 1767-69)
	Fürstenberg 1750-c. 1850		Nymphenburg 1754 to present day
	p. in blue		Arms of Bavaria imp.
	Horse of Brunswick imp.		p. in blue
	Frankenthal 1755-c. 1800 Lion of the Palatinate and monogram of J. A. Hannong p. in blue		imp.
	Paul Hannong		
		<img alt="Monogram: a stylized 'F' followed by a styl	

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<i>C. H. Conditorej</i> 17 1771	<b>Nymphenburg</b> = Churfürstliche Hof Conditerei (Electoral Court Confectionery). p. in brown	   	Berlin (1750 to present day) Initial of Wegeli (1750-57)
<i>C. H. Silberkamer</i>	.. plate-chamber  Arms of Bavaria. p. in blue		Gotzkowski (1761-63). p. in blue
	imp.		Sceptre of Elector of Brandenburg 1763-1837: with dots Jan. 1837. p. in blue
	Name of an artist. p. in lilac		P. with sceptre and eagle from 1832 Königliche Porzellan Manufaktur
<i>Amberg. 1774</i>	<b>Ludwigsburg</b> 1758-1824  Arms of Würtemberg, 3 stags' horns. p. in blue	  	1834-1844  In red and brown (1823-32) in blue (1844-1847)
	L.		1847-49. And with sceptre (1849-50) The eagle also used by Schuman of Moabit with his name from 1832
	Stag's horn from the arms of Würtemberg.		From 1870
 	Cypher of Charles, Duke of Würtemberg. p. in blue		From 1882. Seger Porzellan
 	<b>F R</b> , cypher of Frederick I. King of Würtemberg (1805-16). p. in red.		Painter's mark in blue 1803-10, in red 1821-23

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	<b>Kelsterbach</b> c. 1760-72 H D = Hess Darmstadt. p. in blue		<b>Closter Veilsdorf</b> 1765-c. 1825 Arms of Saxony. p. in blue
	<b>Limbach</b> (Thuringia) 1762 onwards. Crossed Ls used at Limbach and Grosbreitenbach till 1788. p. in blue		c. 1787
			
			
	<b>Limbach</b>		
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
<img alt="Mark G" data-bbox="111 5050			

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
R	Rauenstein 1783-1860. p. in black		gilder's mark on ? Ansbach porcelain
R-n	c. 1787. p. in blue		Schlaggenwald (Bohemia) 1792 onwards
	Modern mark		Lippe and Hesse. p. or stamped
	Gera c. 1780 <i>Cf.</i> Gotha		Thun-Klösterle 1793 onwards
G		K	p. in blue
G		K	
G		k	
	? Sitzenrode	TK	
	Fulda 1768-c. 1790 Fürstlich Fuldaisch. p. in blue	K	
	Cross from arms of prince-bishop of Fulda	P	Prague imp.
	p. in black ? Fulda	P	1793 onwards
	Potschappel (near Dresden) T for Thieme. 19th cent.		Teinitz Wrtby 1793 onwards imp. (Pottery)
			Giesshübel (by Karlsbad) 1793 onwards. BK imp. since 1815
	Uncertain marks		Dalwitz 1804 onwards imp.
		D	
		FF	
		D	
		F&U	
			Tannow
  <b>AN</b>	Altrohlau (Karlsbad) from 1813 onwards imp.  A. Nowotny		Vienna (1718 onwards) Austrian shield used from 1774 in blue, and after 1827 impressed. Since 1784 last two numerals of the date are often impressed as well
 	Elbogen 1815 onwards. p. in blue till 1833, and then imp. Haidinger brothers		Ant: Anreiter VZ: 1755
<b>B:</b>   <b>AL</b>	Budau 1825 onwards mostly p. in blue	 	I. A. Bottengruber who also painted in his own establishment in Breslau. (See p. 35)
<b>S</b> <b>XI</b> <b>CF</b> <b>4</b> <b>F&amp;B</b> <b>F&amp;R</b>	Schelten 1820 onwards P for Palme imp.  Pirkenthaler Carl Fischer c. 1840 imp.  Fischer and Reichenbeck	 	Herend in Hungary 19th cent. Celebrated for copies of Oriental, Sèvres, Capo di Monte, and other porcelains. Imp.
<b>KLUM</b>	Klum imp.	 	Hollitsch faïence and earthenware 1743-1827
<b>Neumark</b>	Neumark		
<b>Klentsch</b>	Klentsch		
<b>W</b> <b>HARDMUTH</b>	Budweis The last four from about 1820 imp.		and other initials combined with H

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
+S SB	Salzburg 1730-1815 faience.		
JM	Moser 1736-77		
P	J. Pisotti 1777-1814		
JP PJ			The Hague Modern porcelain works in the suburb of Rosenburg den Haag
REINTHAL	Gmunden 1740-1820 J. Reinthal		
IR.			
EF 1812	E. Föttinger		
M.K. 1634	Auspitz		
	Frain late 18th cent		Mettlach Villeroy and Boch. Mark on modern pottery (See p. 51)
	Znaim Klammerth 19th cent.		Limoges Marks of Haviland and Co., an American firm of porcelain manufacturers
			Mark on modern Italian majolica

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<i>Luplau fec 1781</i>	Copenhagen porcelain Anton Carl Luplau modeller.	<i>Eneret</i>	= patent : on Danish porcelain
<i>Ondrup</i>	Ondrup, painter 1779-87		Thun or Thoune, Switzerland 19th cent.
<i>A. Hald</i>	Andreas Hald	<i>J. A.</i>	France
<i>A. H.</i>	modeller (1781-97)		Jarry at Aprey p. 67
<b>HOLM 1780</b>	J. J. Holm sculptor	 <i>quimper</i>	Quimper p. 67
<i>J. C. Bäyer</i>	Johan Christoph Bäyer, painter 1768-1812	<i>CHOISY</i>	Choisy-le-roi early 19th cent. creamware
	Jacob Schmidt modeller 1779-1807	<i>P &amp; H</i>	Paillart and Hautin 1824-36
<b>HM</b>	Hans Meehl modeller c. 1791		Chantilly h. p. porcelain
	Jensen, painter c. 1820		? Potter late 18th cent.
	Lyngbe, painter c. 1830	<i>Teuillet</i>	Paris, 19th cent. p. 76
	Arnold Krog, art-director 1885 onwards		Spain
	C. F. Liisberg, painter, etc., 1885-1909		? Malaga 15th cent.
	V. Engelhardt chemist 1892 onwards		Buen Retiro p. 92
	on modern copies of early wares.		

## THE NETHERLANDS, SCANDINAVIA, RUSSIA, SWITZERLAND, AND ALSACE-LORRAINE

THE tin-glazed earthenware made at Delft in Holland is so celebrated that the word *delft* has come to be used as a generic term for the stanniferous wares of the North of Europe. Though the use of tin glaze was understood in the Netherlands at least a century earlier, it was about the year 1600 that the manufacture developed in Delft. The processes used at Delft were in most respects similar to those of the Italian maiolica potters (see p. 1), but the results were very different owing to the divergent styles of decoration affected in the two countries. The object of the potters of Delft was to make a ware resembling blue and white Oriental porcelain. Hence the predominance of Oriental forms and of blue painting after the style of the Chinese. Towards the end of the seventeenth century coloured ornament in "Old Japan" style came into fashion, and still later enamel painting on the glaze was adopted. The marks of the earlier wares are usually in blue: the coloured specimens were often marked in colours or gold. The marks are as far as possible grouped in factories each of which had its sign, like an inn, *e.g.* The Three Bells, The Flower Pot, The Claw, etc. The remaining marks are arranged chronologically, the last being that of Jan Van Putten & Co., with whom the old Delft industry may be said to have ended in the first half of the nineteenth century, though imitations of the old wares are made at this day. The manufacture of tin-glazed wares showing the influence of Delft spread rapidly over the North of Europe; England, Scandinavia, and the North of Germany numbered many factories, while in France the manufacture became national and developed a character of its own. The tin-enamelled wares died out gradually owing to the improvements in the making of porcelain and the cheaper and more serviceable

English earthenwares invented in Staffordshire at the end of the eighteenth century.

A red unglazed ware after the manner of the Chinese "buccaro" was made in Holland by de Milde and de Calve early in the eighteenth century.

A few hard-paste porcelain factories were established in Holland and Belgium towards the end of the eighteenth century, and an important manufacture of soft-paste porcelain, after the French fashion, flourished at Tournay from 1750-1799.

The principal Scandinavian potteries were at Herreböe, Rörstrand (a district of Stockholm), and at Marieberg. Tin-enamelled faience after the fashion of Delft was the chief product, though porcelain also was made at Marieberg for some years.<sup>1</sup> The hard-paste porcelain of Copenhagen was first made in 1772, and the factory holds an important position for its artistic wares at the present time. It had been preceded by the manufacture of soft paste, examples of which are very rare.

Russian porcelain was made principally at the Royal factory in St. Petersburg, and by Gardner and Popoff in Moscow: hard paste, after the manner of Meissen, was made at both places.

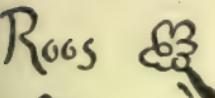
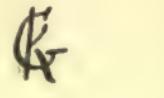
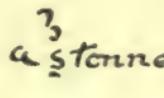
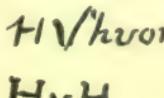
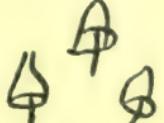
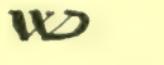
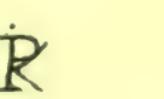
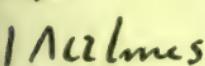
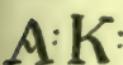
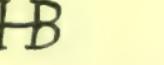
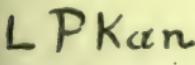
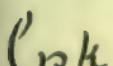
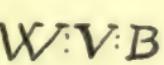
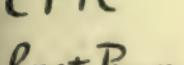
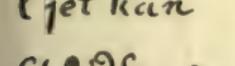
Stove-tiles, slip-wares, and tin-enamelled faience were produced in considerable quantity in Switzerland in the seventeenth and eighteenth centuries, chiefly at Winterthur, Zurich, Schaffhausen; and porcelain works flourished at Zurich and Nyon, making chiefly hard-paste porcelain, though soft paste was tried for a time at Zurich.

In Alsace-Lorraine the principal factories were those of Strassburg, Hagenau, and Niderviller where good faience and hard-paste porcelain were made in the eighteenth century. The Strassburg faience is noted for its rococo forms and its enamelled decoration resembling the painting on porcelain. Fine earthenware and terra-cottas were made at Lunéville and at Niderviller, the figures and groups modelled by Cyfflé at the former place, and Lemire at the latter being justly celebrated.

<sup>1</sup> The factory at Rorstrand has for many years produced many varieties of porcelain, earthenware, and stove-tiles. Its present-day porcelain is worthy of note.

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
\$E	The Alpha Samuel van Eenhorn .	g'd K	Gillis de Koning 1721
JvDN	J. van der Heul, 1701	HDK	Hendrick de Koning
A ITD DEX	Jan Theunis Dextra, 1759	DSK	Thomas Spaan- donck, 1764
A I:H	Jacobus Halder Andriaensz	PVS	The Flowerpot Pieter van der Stroom, 1693
D. V Boot	The Boat Dirck van der Kest, 1675	Blompot	= Blompot
IDA	Johann den Appel 1759	PB	Paulus van der Burgh (or Verburg) 1759
(111)	The Claw	JRJ in't Tortuyn	The Fortune Joris Oosterwijck 1706
CV:S	Cornelia van Schoonhoven or Cornelius van Schagen, 1694	Pi.B.	Pieter van den Briel, 1759
B.V.S LVS	Bettje and Lysbet van Schoonhoven 1702	WvDB	Widow van den Briel
KVD	Kornelis van Dyck, 1759	MB	The Four Roman Heroes Mathijs Boender 1713
KK	The Double Flagon Amerensie van Kessel, 1675	THART	The Stag
LE	Louwys Fictoor 1689	t'hart	Hendrick van Middeldijk, 1764
		HVMD	"
		MDR	The Metal Pot Pieter van Kessel 1634
		P	Lambertus Cleffius, 1667
		E	Lambertus van Eenhorn, 1691
		LE	

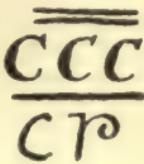
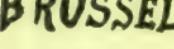
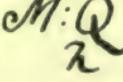
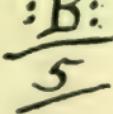
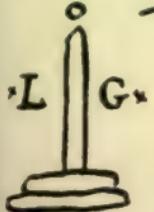
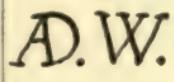
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
CK	The Metal Pot Cornelis van der Kloot, 1695	JDH	The Porcelain Bottle Jan Sicktis van den Houk, 1659
MP	Pieter Paree 1759	PD	Pieter van Doorne, 1759
IVH	The New Saracen's Head Johannes Ver- hagen, 1759	H	Johannes Harlees 1770
W	The Old Saracen's Head I. W. Jacob Wemmersz Hoppestein, 1661	♦	
IK	Jacobus Kool 1676	DH	Dirck Harlees 1795
RS	Rochus Jacobs Hoppestein, 1680	P	The Porcelain Dish Johannes Pennis 1759
AK	Anthoni Kruis- weg, 1759	P	
G:V:S	Geertruy Verstelle, 1764	P	
G:V:S		CPS	
DAW	The Peacock 1651 — = D. Pauw	DUY	Johannes van Duyn, 1764
DAW — —		○	The Roman c. 1670 —
IDM	Jacobus de Milde 1759	ABR	Imitations of Chinese marks
JD	The Pole = Inde Dessel	A X	
— —		GR	
B	The Porcelain Axe 1679	A J	
— —		PI: P.V:M	Petrus van Marum, 1759
B	Justus Brouwer 1759	RR	Renier Hey, 1697
— —		JK	Johannes van der Kloot Jansz, 1764

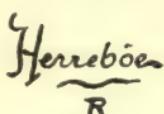
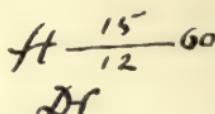
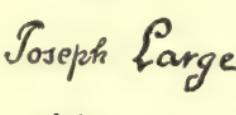
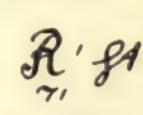
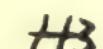
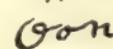
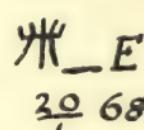
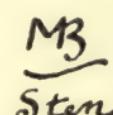
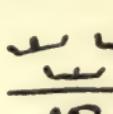
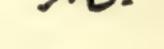
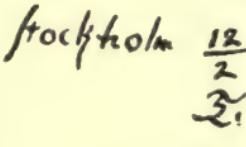
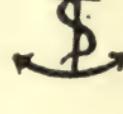
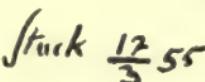
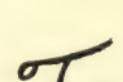
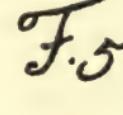
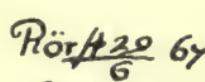
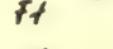
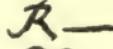
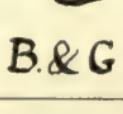
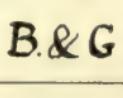
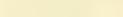
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	The Rose 1675		The Three Ash-barrels Gerrit Pietersz Kam, 1674
			De drie Ashtonnen
	Dirck van der Does, 1759		Hendrick van Hoorn, 1759
	The Star 1690		The Three Bells
	Damis Hofdick 1705		Willem van der Does, 1764
	Cornelis de Berg, 1720		The Three Bottles Willem Kool 1697
	Aalmis, 1720 (also at Rotterdam)		The Three Porcelain Bottles Jacobus Pynacker 1672
	Justus de Berg 1759		Hugo Brouwer 1764
	Albertus Kiell 1764		The Three Tuns Zacharias Dextra 1720
	The Ewer or (Lampet kan) founded by Gerrit Brouwer, 1759		The Two Savages Willem van Beck 1764
			The Two Wherries Anthony Pennis 1759
			
	Abraham van der Keel, 1780		

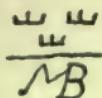
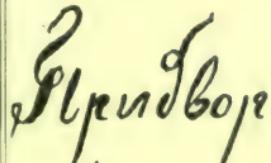
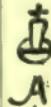
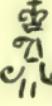
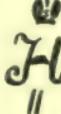
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<b>TOME SWA</b>	Miscellaneous	<b>A·I</b>	Arij Jansz, 1658
<b>1654</b>	Thomas Jansz 1590-1611	<b>F·V·FRYTOM</b>	Frederick van Frytom, 1658
<b>C</b>	Gerrit Hermansz 1614 —	<b>IG</b>	Jan Groenlant 1660
<b>P</b>	Cornelis Cornelisz, 1628	<b>H</b>	Jan Ariensz van Hammen, 1661
<b>LG</b>	Pieter van Kessel	<b>H·K</b>	Jan Jansz Culick (or Kulick), 1662
<b>Junius 1657</b>	Lambrecht Ghisbrechts, 1640	<b>K</b>	Johannes Kruyck 1662
<b>AK</b>	Isaack Junius 1640	<b>1:G 2 2 1/2</b>	Jacob Cornelisz (van der Burgh) 1662
<b>K</b>	Aelbrecht de Keiser, 1642	<b>R</b>	Augustijn Reygens (or Reygensberg) 1663
<b>tk</b>	"	<b>R</b>	
<b>K</b>	Ghisbrecht Lanbrechtse Kruyk, 1645 (who worked at The Alpha)	<b>R</b>	
<b>G</b>	"	<b>W</b>	Willem Kleftijus 1663
<b>K</b>	"	<b>W 4</b>	
<b>CH</b>	Jan Gerrits van der Hoeve 1649	<b>IDW</b>	Jan de Weert 1663
<b>G</b>		<b>ES</b>	Johannes Mesch 1667
<b>AK</b>	Q. Aldersz Kleijnoven, 1655	<b>R</b>	Pieter Gerritsz Kam, 1667
<b>IVK</b>	Jeronimus Pietersz van Kessel, 1655	<b>CKP A</b>	Cornelis Albrechtsz de Keizer, 1668
			The same com- bined with Adrien Pynacker

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
P	Miscellaneous Jan Pietersz 1668	S	Sixtius van der Sand, 1705
F	Flyt. M. Byclok 1669	3 02	Johannes Gaal, 1707
A·T	Arij Jansz van der Meer, 1671	GAAL	
L K	Lucas Pietersz van Kessel, 1675	IG	(MVB= Math : van der Bogaert 1714)
D: V: schi:	Dirck Jansz van Schie, 1679	I:G	Leonard van Amsterdam, 1721
IG R	Johannes Groen, 1683	Leonardus VA	
AK	Adriaen Pynacker, 1690	P V D: S	Paulus van der Stroom, 1725
RE	Pieter Poullisse 1690	J. Hess. F.	Frederick van Hesse, 1730
P	Johannes van der Wal, 1691	H S R	
IVW	Lucas van Dale, 1692	P V. Vizeer	Piet Vizeer, 1752
L V	Jan van der Buergen (or Verburg), 1693	G Verhuast	
IB	Cornelis Witsenburg, 1696	I V P: S C	Jan van Putten and Co., 1830. Combined the Three Bells, Claw and Rose factories
JB	J. Baan c. 1698. (Also AB in monogram for A. C. Brouwer 1699)		Amsterdam c. 1780 H. van Laun
CW			
I: BAAN			

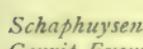
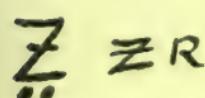
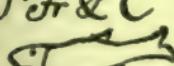
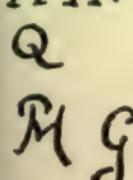
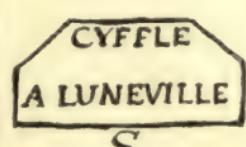
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Holland Early 18th cent. on red ware		Oude Loosdrecht c. 1772-1782
	"		Moll, the founder h.p. Inc., p. in blue and red
	Weesp 1764-71 h.p. p. in blue		Amsterdam 1810 h.p.
	p. in blue and red		? Painted only at Rotterdam
	? Luxemburg Late 18th cent. h.p. p. in lilac		
	The Hague Arms of the town 1775-86 h.p. p. in blue		Tournay 1750-99
	" p. in red		Porcelain, s.p. A tower, arms of the town
	Oude Amstel 1782-c. 1800 h.p.		Early mark p. in red, gold, and blue
	p. in blue		
	A. Dareuber, director		Arms of Peterinck (founder of the factory) 1769-97 p. in blue and gold
			I D ? initials of the painter Duvivier
			Tournay faience

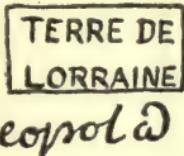
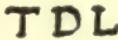
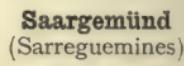
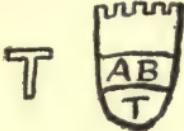
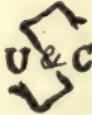
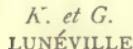
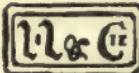
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<i>L.crette'</i> <i>Bruxelles</i>	Brussels Late 18th cent. Rue d'Aremberg 1791		Tervueren 1767-81 Manufactory of Prince Charles of Lorraine in the Castle of Tervueren. Faience
<i>L.c</i>	Porcelain, h.p. L. Cretté. p. in red		Malines 18th cent.
	? Ebenstein. p. in brown		Bruges Briquet from the arms of the town 18th cent.
	? Brussels or Thuringian. p. in blue		H. Pulinx
	Faience, 1705. Witsenburg and Mombaers.		Luxemburg (Septfontaines) Boch brothers 1767 onwards Earthenware
	Ph. Mombaers 1724 —		"
	"		"
	"		"
	"		"
	"		Ardennes B. Lammens and Co. Early 19th cent. Earthenware
	Liège 18th cent.		A. van der Waert

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Herrebøe (Norway) 1750-63 Faience		Rörstrand (Stockholm) 1726-83
			
			
			Marieberg 1758-c. 1789 Faience
			
			
			
	Gudumlund Wolfsen and Sons 1805		
	Stockholm Rörstrand 1726-83 Faience		Gustafsberg Godenius, 1820 onwards
			
			Copenhagen Porcelain s.p. 1760-65
			Cypher of Frederick V. in gold and blue.
			1772 onwards h.p. The mark represents the Three Belts.
			p. in blue
			? Copenhagen. p. in blue
			Bing and Grondahl 1853 onwards

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	<b>Marieberg</b> 1758-89 Porcelain, s.p. c. 1758. Inc.		<b>St. Petersburg</b> porcelain, h.p. c. 1745 onwards. The double eagle occurs in a wreath
	H.p. The Three crowns from the arms of Sweden and initials of directors or artists F. S. etc., 1778-82 p. in blue.		Royal cyphers. p. in blue. Catherine II. 1762-96
			? director's mark
	on a hybrid porcelain		<i>Pridvorne</i> = belonging to the prince's court
	The three crowns and emblem of the house of Vasa. p. in pink		Paul (1796-1801)
<b>KIEBZ</b>	<b>Russia</b> Kieff pottery		Alexander I. (1801-25)
	<b>Stawsk</b> 1843-7 Pottery		Nicolas I. (1825-55)
<b>i.R</b>			Alexander II. 1855-81
<b>Baranunka</b>	<b>Baranowka</b> in Volhynia Porcelain, h.p. p. in sepia		Nicolas II. 1894 —
	<b>Korzec</b> Porcelain, h.p. Early 19th cent. p. in red		<b>Moscow</b> 1780 — h.p.
			Gardner
			pr. in red

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
ПОПОВЫ	<b>Moscow</b> H. p. porcelain A. Popoff Early 19th cent. P. in blue Gospodina factory:	H G	<b>Winterthur</b> Hans Heinrich Graf, 1662
АП	Gulena, potter c. 1850	KE DE	? Ehrhardt
ФГ	Brothers Korniloff, St. Petersburg 1827 —	H. E. A. M. I. T. 1647	(Stove tile makers)
ГУЛИНА	"	D M	
ВРАТБЕВЪ		Daniel Hafner Steckborn	<b>Steckborn</b> 1790
Корниловыхъ		E. I. F.	<b>Bern</b> Früting, 1772
		H. K. R. 1705	
	Mezer Early 19th cent.	Simon Jean Renaud fecit, 1769	<b>Neuchâtel</b>
L. P. 1620		Lutri 1602	Vaud Lutry
D. P. 1636		<b>J5-92</b>	Zurich Pottery
A. P. 1686		<b>W</b>	Caspar Meyer
A. B. 1638	(Signatures, chiefly on stove tiles)	<b>M</b>	"
S. M. S. 1647		Baltus Meyer 1602	
H. P. Z		Heinrich Stadler	1670
B. E		D. S.	David Sulzer
		Hans Ulrich Hegner	1656
		Hans Jacob DA. KER	1724
		Hoffmann pinxit	1757
		<b>Z</b>	Zurich Faïence
		<b>B</b> <b>Z</b>	1763-1791

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
S.O. <sup>1707</sup> 40 H.C.W.	? Solothurn Pottery	  VC46	Strassburg and Hagenau Joseph Hannong Porcelain, h.p. 1760-80. p. in blue
	(Poppelsdorf near Bonn 18th cent. M. Wessel)	  H + 522	
 Gerrit Evers	Schaffhausen c. 1795 Slip ware	  PW	? Strassburg Faience
Paulus Hammekers	c. 1743 Zurich porcelain (1763-1791) s.p. at first afterwards h.p. p. in blue	  T	Niderwiller Beyerlé; faience 1754; porcelain h.p. 1765-
	Nyon 1781-1813 Arms of the town p. in blue		Comte de Custine 1780-1801
	D D= ? Dortu	  	
Gide	1789 Gide, painter	 	Claude François Lanfrey, manager to 1801, and proprietor to 1827
 	Pfluger frères & Co.	 	18th cent. Lemire, modeller
CH ch	Strassburg Ch. Hannong (1710-39) Faience and porcelain	NIDERVILLER Le Mire Aint	since 1794
H NK H.	H.p. 1721-55. p. in blue	N Nider	
Q		Niderwiller	
	Paul Hannong 1739-54	 S	Lunéville (1731 onwards) Cyfflé, modeller b. 1724, † 1806. pottery

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Lunéville (1731 —) Cyfflé's terracottas		
	= Terre de Lorraine		
	Toul c. 1790 Earthenware Bayard at Toul		1775 — Pot. and porcelain
	Keller and Guérin late 18th cent.		Utzschneider & Co.

## FRANCE

IT is not yet definitely settled where the celebrated “Henri II. ware” was made. Formerly it was supposed to have been made at the Castle of Oiron, near Thouars, but it is now more generally assigned to the neighbouring village of Saint-Porchaire. This ware is very rare and remarkable. It is a fine, glazed earthenware of ivory colour, with stamped patterns, like those on contemporary book-bindings, inlaid with darker clays, and occasionally touched with colour. The shapes are carefully and elaborately moulded ; and the occurrence of the royal arms, and the cyphers of Henri II. and Diane de Poitiers attest the royal appreciation of the ware. Commoner lead-glazed earthenwares were made from early times at Beauvais, and in the neighbourhood of Saintes, but they are rarely marked. Nor has any marked example of undisputed Palissy ware been found. Bernard Palissy, the most renowned of French potters, was born about 1510 near Saintes, and by extraordinary patience and all-sacrificing industry succeeded in making the peculiar type of pottery associated forever with his name. It is a fine dense pottery with rich lead-glaze mottled or splashed with blue, green, purple, and yellow : most of the pieces are enriched with relief designs, but perhaps the most characteristic are the rustic dishes with accurately moulded shells, lizards, eels, and aquatic creatures in relief and coloured after nature. Palissy is said to have died in the Bastille about 1592. His sons continued the work, and among his other followers were several potters at Avon, near Fontainebleau, including Barthélémy de Blémont, to whom the mark B B (p. 59) is attributed. Palissy ware has been frequently copied, Pull of Paris, about 1850, being particularly successful in this work.

In the seventeenth and eighteenth centuries the French potters devoted themselves to the manufacture of tin-enamelled faïence,

first in imitation of Italian maiolica, and afterwards of Dutch delft. The processes employed were essentially the same as those described on page 1 in connection with the Italian ware. Indeed the art was introduced into the south of France by Italian potters at the end of the sixteenth century, and the early wares of Lyons and Nevers are purely Italian in style. Among the many forms of decoration adopted on French faïence five distinct schools are observable:—(1) The Italian. (2) The Persian style adopted at Nevers for a short period in the seventeenth century; it consisted of white floral ornament on a deep blue ground. (3) The Rouen school, characterised first by the use of scalloped borders and embroidery patterns, recalling lace work, and afterwards by a commoner decoration, in which a cornucopia is the central motive. (4) Delicate arabesques with Chinese figures and interlacings, after the designs of Berain, adopted at Moustiers early in the eighteenth century. (5) Enamelled bouquets of flowers and landscapes in scroll-edged panels, after the manner of the porcelain painters, introduced at Strassburg, and largely developed at Marseilles and elsewhere in the eighteenth century. About 1780 "cream-colour" and other English forms of fine earthenware threatened to oust the national faïence, and attempts were made to produce the English types of earthenware, notably at Douai and Creil. The marks on French faïence are mostly painted in blue, sometimes in colours.

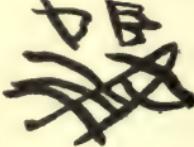
## FRENCH PORCELAIN

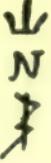
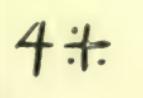
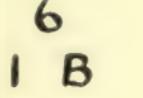
FRANCE was the home of soft-paste porcelain. At the end of the seventeenth century this ware was successfully made, first at Rouen, then at St. Cloud, and a few years later it was made at Lille, Mennecy, and Chantilly. The perfection of soft paste was reached at Vincennes and Sèvres between the years 1740-70. The true soft-paste largely consists of a glassy composition or frit mixed with sand and marl or pipe-clay and other ingredients, and is coated with a luscious lead-glaze of creamy tone. The body is tender enough to be easily scratched with a steel point, and the glaze is so soft that the enamels painted upon it sink in and become incorporated in the moderate heat of the

enamelling kiln. The ware is very beautiful, but unsuited for household usage. About 1768 the manufacture of true or hard-paste porcelain from natural clays and rocks was introduced at Sèvres, and very soon superseded the soft-paste there and elsewhere in France. It was made in large quantities in Paris from about 1770 to the end of the century, but since then the chief centre of production has been Limoges. Figures and groups in "biscuit" or unglazed porcelain were made in both hard and soft paste. These are usually marked by incising in the raw body, whereas the glazed wares are marked by painting in under-glaze blue, over-glaze red, and other colours or gilding, and on the modern wares by printing chiefly in red.

## EARLY FRENCH EARTHENWARES

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	<b>Saint Porchaire</b> 16th century. Formerly attributed to Oiron. The ware is commonly called "Henri II. ware." The crescents refer to Diane de Poictiers		<b>Beauvais</b> 16th cent.
	<b>Saintes</b> 16th cent. ? François Briot, Paris		<b>Beauvais</b> 16th cent.
	<b>Saintes</b> 16th cent. ? François Briot, Paris		<b>Beauvais</b> 16th cent.
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	<b>Saintes&lt;/</b>		

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<i>Lyon</i>	Lyons Combe's pottery c. 1740	<i>3: Custode ff</i>	Nevers J. Custode 17th cent.
<i>Gf</i>		<i>H. B</i> 1689.	H. Borne
<i>C. C.</i>		<i>DLF</i>	Denis Lefèvre 1636
<i>I. P. S.</i>	? Patras c. 1750	<i>FR</i>	François Rodrique early 18th cent.
<i>Patras</i>		<i>S</i>	Jacques Seigne 1726
<i>J. B. Revol</i>	c. 1753	<i>L</i> $\otimes$	
<i>Pierre Marie Mongis Rogé</i>	c. 1750	<i>N</i> $\otimes$	? Nicolas Viode c. 1700
<i>Bondino</i>	And others in 18th cent.	<i>P</i>	
	<i>Nevers</i> late 16th cent. Dominique Conrade	<i>H.SR</i>	Signoret 1870
<i>Conrade Aneuchs</i>		<i>R</i>	T. Ristori 1850
  	Jacques Bourdu at the Conrade factory early 17th cent.	<i>facta Rouen</i> 1647	Rouen
	? J. Boulard		

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<i>Mrs Guillebeaux</i>	<i>Rouen</i> (1644-c. 1800) Guillebaud 1722 —	<i>gardin</i>	<i>Rouen</i> 1782
<i>Guille + Guil</i>		 1790	P. Omonz
<i>Borne Pinxit</i>		<i>fait par Pierre o mony</i>	
<i>Anno 1738</i>		<i>J. Guillaume</i>	
<i>• B. 1736</i>	Claude Borne	<i>W.....</i>	? Le Vavasseur
<i>I PERDV</i>	1734		
<i>Dieul</i>	1756 —		
<i>D</i>			
<i>Fosse</i>	Veuve Fossé c. 1757		
<i>Hilaire</i>	1759		
<i>Mallet</i>	c. 1756		
<i>SAS</i>	1743-94		And other numbers (see p. 62)
<i>vauvassieur a Rouen</i>	Le Vavasseur 1743-1800		
<i>LR</i>			
<i>VR</i>			

A	C.S.	R	HJ.	M	T
A	DA	fr	4	MIX	T.B
A	1708		HVXX	MR	TP
A	B	G.	HR	NH	1776
AB	D 4	g.3	B	NIB	VD
G	DD	GA	IB10	P3	VLI
	7				
	DG				
A	DM	GR	IVLR	MP	VL
BB	DP	E3	1734	Pa	2
BD	E	Gha	LA	PAR	VL
B	F	GIB	LC	PB	N
B	f		1734	PD	XBC
B2H	FB	GL	LD		
B3IB	4	GRD2	L8	Pn	
B.L	fr B	GRD2	I	PX	
C Cb	6 B	GS2	lm	R	
C H	B	HB	M	RD	
CIB	ff		M.D.	S	
CO		hJ, 1732		SG	

A number of marks probably of painters from c. 1750 onwards.

Numbers also occur referring to the value of the ware.

Single letters also occur on ware made in two pieces (e.g. sugar-casters) to identify the parts.

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<b>Sc T</b>	St. Cloud c. 1670 onwards	<b>ROUY</b>	Rouy 1790-c. 1850
<b>S+C</b> <b>T</b>	T initial of Trou c. 1710	<b>B</b>	Lille J. Boussemart (1729-1802)
<b>S . S . S +</b>	Sinceny 1734-1864	<b>B</b>	
<b>Sincheny.</b> <b>8<sup>me</sup> D</b>		<b>B</b>	J. F. Boussemart (Lille or St. Amand)
<b>S</b> + <b>C</b>		<b>E B</b>	
<b>S-C-Y</b> <b>S</b>		<b>C : BM</b> <b>C</b> <b>B</b> <b>M</b>	Painter's mark
<b>L . JLC.</b> pinxit Joseph le Aug 1776		<b>D</b>	
<b>B . T</b>	Bertrand	<b>L</b> <b>LL</b>	
<b>B</b>	Joseph Bedeau	<b>IV: A:</b> <b>DOREZ</b> <b>1748</b>	Dorez (1720-50) Faience and porcelain
<b>S-A</b> <b>C-S.</b>		<b>P</b> <b>ø</b>	
<b>Φ</b>	Pierre Jeannot	<b>B</b>	
<b>L . m</b>	L. Malériat	<b>⌘ P</b>	
<b>Gh</b>	Għajil	<b>₩ Ⓛ</b>	Lefèvre et Petit

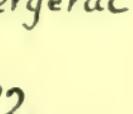
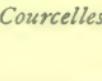
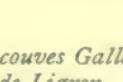
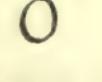
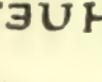
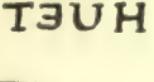
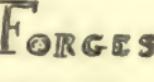
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	<b>Valenciennes</b> F. L. Dorez Early 18th cent.		<b>Moustiers</b> 1679-1852 Clérissy's factory 1679-1748
	Picard's factory c. 1756		François Viry fecit c. 1685
	<b>Saint-Amand-les-Eaux</b> 18th cent. marks of Pierre Fauquez		Gaspard Viry fecit
			? Fouque successor of Clérissy
			Fouque and Pelloquin 1749-
			Jean Étienne Baron, c. 1750
	Painter † 1815		
	Dijon 1669-1854		
			? Ferraud

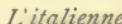
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
K	Olerys, a painter at Clérissy's factory, started a pottery in 1738.		Moustiers Guichard c. 1763
L O	The monogram of O L indicates his work.		Varages c. 1750 —
K D. A L	His factory lasted till 1749, his partner being Langiers.		Tavernes c. 1760
B Q #	After 1749 he worked as a painter again till 1783.	# G F	G. for Gaze
Q S L P			Marseilles A. Clérissy, 1697
L S F Q			
G Q M P		R R X	? Savy, 1749- The fleur-de-lys after 1777
---		V V V	J. G. Robert c. 1750-93
O Y.		B. F.	Veuve Perrin c. 1760
P F. F P	? Ferraud		Antoine Bonnefoy
A. J. f	Late 18th cent. ? Achard		J. Fauchiez
A B f.	P. Fournier	Jacques Bonelli (see p. 21)	Jacques Borelli 1781
	1778		

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<i>Mouchard</i>	Montauban (1720-1820) Mouchard, 1792	<i>P. B. C.</i>	Nimes Plautier Boncoirant & Co. 19th cent.
<i>M. Mat.</i>		<i>MB</i>	La Rochelle last half of the 18th cent.
<i>FAZ 1778</i>	D. Lestrade	<i>B</i>	
<i>D-L-S</i>		<i>B</i>	
<i>L</i>	Lapierre	<i>B</i>	
<i>Q</i>	Lapierre et Quinquiry c. 1780	<i>E</i>	
<i>Clermont fd m</i>	Clermont- Ferrand 1734	<i>P</i>	
<i>Samadet</i>	Samadet 1732	<i>C</i>	? Pouhet Colin or Chaux
<i>St. ardu</i>	Ardus 1736 —	<i>E</i>	
<i>Pichon</i>	Pichon, c. 1752	<i>P</i>	
<i>D</i>	Dupré, c. 1740	<i>-J+R-</i>	Jean Roland 1730
	Montpellier Le Voulant 18th cent.	<i>MR</i>	= Manufacture La Rochelle
<i>Laurens Basso A Toulouza</i>		<i>M RAN</i>	Marans 1740-56
<i>NISMES, 1581</i>	Toulouse 1756	<i>R</i>	
	Nimes	<i>N</i>	
		<i>SP</i>	Sceaux 1736-1813 S P = Sceaux Penthievre. The anchor refers to the Duc de P. high admiral of France
			

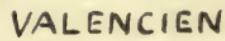
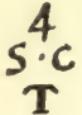
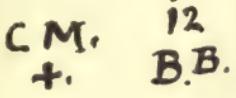
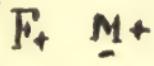
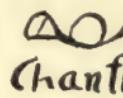
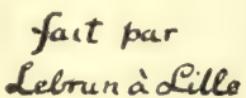
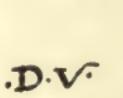
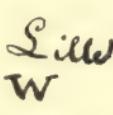
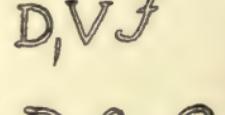
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<i>Aj</i>	<b>Aprey</b> 1744- Jarry, painter, and others	<i>T</i>	<b>Rennes</b> Tortia
<i>A.v.</i>		<i>Pierre Le Duc</i>	1834
<i>P.A</i>		<i>Morice (Jean)</i>	1834
<i>RG</i>		<b>FR PAL VADE AV.</b> 1643	<b>Nantes</b>
<i>hirel de choisy pencit</i>	<b>Rennes</b> H. de Choisy 1767	<i>R</i>	<b>Apt</b> 18th cent.
<i>H.C</i> <i>C C</i>		<i>J8BZ</i>	<b>Bordeaux</b> Vieillard & Co. 19th cent.
<b>CHOISY FT</b>		<i>YR</i>	<b>Lahens and</b> Rafeau
<i>P</i> <i>Bourgoisir</i> <i>1776</i>		<b>AMORREINE</b> Poitiers	<b>Poitiers</b> 1752
<i>pinxit baron a rennes</i>	<b>Baron</b> 1772	<i>F.F</i>	<b>Félix Faucon</b>
<i>Michel Derennes</i>	1771	<i>PC C</i>	<b>Quimper</b> (1690-c. 1800)
<i>fait a Rennes Rue Hue</i>	1769	<i>Q Z</i>	<b>Pierre Caussy</b> 1749-82
<i>Luc Bouchereau</i>	1780		<b>A. de la</b> Hubeaudière 1782-
<i>Raymond</i>			

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
H	St. Omer 1751-90	DOUAI	Douai 1780-1820
N		Flower	Leigh & Co. Cream ware in English style
R P		4B1B	
R h	Aire 1780 —	Leigh & Cie	
P	? Prudhomme	W	
W	Vron late 18th cent. Verlingue	I S	Houzé, de l'Aulnoit & Co. 1784 followed by Halsfort in 1788
Janne		D. C. B R A.	
J.		R.	
Jx Tamart 1696	? Vron	HALSFORT	
	Desvres	BLONDEL	
Fait à Desvres, 1778		Martin Damman	1799-1803
J. van der Plas		Castilhon	Castillon late 18th cent.
DP	Dupré-Poulaine 1732 —	EPINAL	Épinal 1760 —
4P		JL	Premières J. Lavalle 1783 —
G y		S. PAUL	St. Paul 18th and 19th cent.
h J			

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<b>CREIL</b>	<b>Creil</b> 1794 — Cream ware		<b>Bourg la Reine</b> Veuve Laurier et fils. Rebus of Chapelet, painter, 19th cent.
 <b>PARIS</b>	Monogram of Stone, Coquerel and Legros, transfer-printers in Paris c. 1830		<b>Tours d'Aigues</b> 18th cent.
<i>Angoulême anno, 1770</i>	<b>Angoulême</b>		<b>Casamène</b> Early 19th cent. (near Bebançon)
			
<b>CAMBRAY</b>	<b>Cambray</b>		<b>Bergerac</b> Bergerac
<b>EPERNAY</b>	<b>Epernay</b> 17th and 18th cent.		<b>Renac</b> 18th cent.
<b>JEAN GAUTIER</b>	<b>Vauvert</b> (near Nîmes) c. 1736		<b>Courcelles</b> (Maine), c. 1783
<i>fait a Martres</i>	<b>Martres</b> 1775		<b>Saint Longe</b> Late 18th cent.
 	<b>Goult</b> 1740 —		<b>Ligron</b> 1787. Copy of Palissy ware
<i>a Moulins</i>	<b>Moulins</b> 18th cent.		<b>Orleans</b> 1753 —
<i>Chollet fecit de Moulain</i>	1742		
<b>BLA R</b>	<b>Bourg la Reine</b> 18th cent.		<b>TEUH</b>
<b>BR OP</b>			<b>FORGES</b>
			<b>Forges les Eaux</b> 18th cent. imp.

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
D V	? Mennecy or Rouen 18th cent.		Langeais Landais 19th cent. Style of Palissy
<i>Claude Pelisie</i> 1726	<b>Val Sous</b> <b>Meudon</b>		near Beauvais late 18th cent.
<i>M. Sansont</i> 1738			<b>Batignolles</b> 19th cent. Lesorre
<i>d'Entoine</i> <i>d'ngle fontaine</i>	<b>Englefontaine</b>		
CHANTILLY	<b>Chantilly</b> 18th cent.		<b>Rubelles</b> (Seine et Marne) 1836-58
			
MA			
			
CH			
<i>A Limoges</i> 1741	M. Aaron 1845 — porcelain <b>Mathaux</b> (Champagne) 1751-1800	A. D. T.	Baron de Tremble 1856 —
	<b>Ognes</b> (Aisne), 1748-82	<i>Manufacture</i> <i>de Saint Clément</i>	<b>Saint Clément</b> 1757 —
	<b>Limoges</b>	GALLE NANCY	19th cent.
<i>Fait a tours</i> 1782	<b>Tours</b>	<i>Geoffroi</i>	<b>Gien</b> 19th cent.
LOVIS LIAVTE			
<i>avisseau a tour</i>	Avisseau c. 1855		Geoffroi pr. and imp.
	.. imitations of Palissy ware		<b>Bayeux</b> 1810 — porcelain
		<i>Saint Amans</i>	<b>Lamarque</b> 1835-58
		3 P	<b>Meudon</b> 18th cent.

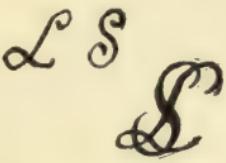
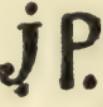
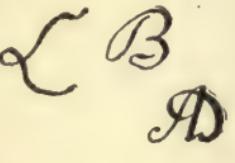
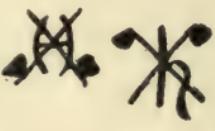
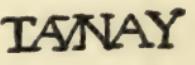
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
SEVRES	<p><b>Sévres</b>            late 18th cent.            Lambert,            Levasseur,            Clavareau            c. 1806—  <b>Voisinlieu</b>            initials of            J. Ziegler            (in a double            quartrefoil).            19th cent. imp.</p> <p><b>J.Z.</b></p> <p><b>XX</b></p>	<p><i>Vve. Dumas</i></p> <p><b>PULL</b></p>	<p><b>Paris</b>            1834-62</p> <p>Pull, c. 1850            Style of Palissy</p>
<i>Pajou, 1787</i>	<p><b>Paris</b>            terracotta</p> <p>..</p>	<p><b>TD</b></p> <p><b>B V</b></p>	<p>Th. Deck            1859 —</p> <p>V. Barbizet            1850 —</p> <p>Style of Palissy</p>
<i>Claude Remey</i>	C. Remey 1817	<p><b>H</b></p> <p><b>B</b></p> <p><b>L</b></p>	<p><b>Vincennes</b>            1767-71            Hannong :            faience</p>
OLLIVIER A PARIS	Rue Roquette late 18th cent.		
<i>Masson</i>	formerly Olivier 19th cent.		
<b>jP.</b>	<p>J. Petit, at Belleville            1770 —            Porcelain</p> <p><b>MP</b></p>		
<b>MP</b>	<p>M. Gille            1845 —            Porcelain biscuit            imp.</p>		
PASCAL	F. M. Pascal		
<b>Jd</b>	<p>c. 1850 —</p> <p>J. Devers 19th cent.</p>		

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Paris ? Reverend 1664 — s.p.		Valenciennes 1785-97 h.p.
	Saint Cloud late 17th cent. — c. 1773 s.p.. p. in blue		Fauquez and Vannier
	Trou 1712 — p. in blue and inc.		Fauquet and Lamominary. p. in blue
	12 p. in blue		
			
			
			
	Lille 1711 — s.p.		Chantilly 1725-89 s.p.
	Dorez. p. in blue		
	Leperre Durot 1784 h.p. under patronage of the Dauphin		
	p. in black		
			Mennecy Duc de Villeroy 1735-73 s.p.

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
BR	Bourg-la-Reine 1774-89 s.p. inc.		Orléans 1753-70 Soft paste
OB	? Bourg-la-Reine		1770 — hard paste. p. in blue
S·X	Sceaux 1749 — s.p. inc.		Inc.
Sx	p. in blue		Bourdon c. 1788 G=? Gérault
⚓	Under patronage of the High Admiral, Duc de Penthièvre. Hence the anchor and S. P. = (Sceaux Penthièvre)		1790-1811
S.P	Arras c. 1782-88 s.p. p. in blue		Le Brun 1808-11
AR	Etiolles 1768 — Pellevé s.p. and h.p. inc.		Bordeaux 1770 — Verneuille
I AA	Monnier 1786 —		Boisette 1778. h.p. p. in blue
P	Marseilles J. G. Robert c. 1777 h.p.		Limoges h.p. 1783 — Grellet (1783-88)
E	p. in blue		? Alluaud 1788 —
Pellevé 1770			
MP			
JR R			
JR			



MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Paris h.p. <i>Clignancourt,</i> 1775-c. 1790 founded by P. Deruelle under the patronage of Monsieur, the King's eldest brother. p. in blue, gold, and red		Paris h.p. <i>Rue de Bondy,</i> p. in blue
			Monogram of G. A.
	De Moitte who succeeded Deruelle		<i>Rue de Popin-</i> <i>court, 1780 —</i> Bought by Nast in 1783
M			In gold
GROSSE L'ISLE SAINT DENIS	<i>L'isle Saint Denis</i> c. 1780		
	Fabrique de la Reine, <i>Rue Thiroux,</i> 1778 — p. in blue and red : founded by Leboeuf.		M. Darté fl. 1812
	Cypher of Queen Marie Antoinette. Managed by Guy and Housel after the Revolution		
			<i>Pont-aux-Choux</i> 1784-c. 1806
			Cypher of Louis Philippe, the patron, and monogram MJ of the Director
			Monogram of J. B. Outrequin de Montarcy 1780 —
MANUFRE de Mer le Duc d'Angouleme	<i>Rue de Bondy,</i> founded in 1780 by Guerhard and Dihl under the patronage of the Duc d'Angoulême. st. in red		<i>Rue de Crussol,</i> 1780, founded by Potter, an Englishman
MANUFRE de MM Guerhard et Dihl à Paris			p. in blue

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	<b>La Seinie</b> c. 1774-94 h.p. (near Limoges)	 	<b>Paris</b> h.p. Feuillet 19th cent.
FLEURY	<b>Paris</b> h.p. St. Denis late 18th cent.	 	<i>Belleville.</i> Jacob Petit 1790 onwards. p. in blue
PONTEINX	<b>Ponteinx</b> 1790-c. 1810 (Landes)		<b>Vincennes</b> h.p. cypher of the patron Louis Philippe, Duc de Chartres, 1767-86
	<b>Paris</b> h.p. <i>Gros Caillou.</i> J. L. Broillet 1762-69 A. Lamarre 1773-		
F. D. HONORÉ	<i>Boul<sup>d</sup> St. Antoine</i> 1785	 	Hannong
F. M. HONORÉ			? Hannong and Lemaire. p. in blue
R. F. DAGOTY			
DAGOTY ET HONORÉ			
FABRIQUE DE L'IMPERATRICE P. L. DAGOTY	<i>Boul<sup>a</sup> Poissonnière</i> 1780		
<i>le Bon halley</i> I	? Paris. In gold		
Monginot	20 Boulevard des Italiens		
C. H. PILLIVUYT Manufacture de Foëscy	Pillivuyt & Co. 1817- also at Foëscy	  	<b>Vincennes</b> s.p. (1740-56) ? painter's name
Schoelcher	<i>Faubourg</i> <i>St. Lazare</i> early 19th cent.		c. 1750. p. in red. Incised on Vincennes porcelain, 1753

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
F	Sèvres inc. marks on biscuit porcelain. Fernex or Falconet	Brachard aine	Sèvres 1823
M. G.	Brachard father and son	(S.6)	1806 initials of repairer
B	? Bourdus	h. B	
Bor	Liance		Vincennes (1740-56) soft paste. p. in blue
T	? Robert le Lorrain		
R L			1753
LR	Le Riche		Sèvres (1756 onwards)
LR			1756.
Pajou	1771		soft paste made exclusively till 1769, and as well as hard paste till c. 1804; after which hard paste almost entirely.
T	? Tristan, 1769		1777.
P	? Perrotin, 1774		p. in blue
BO			
BD			
A. B. 6 n F	Alexandre Brachard		1772 on hard paste porcelain from 1769

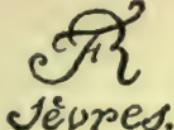
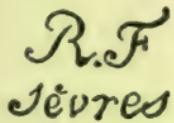
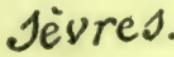
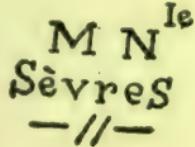
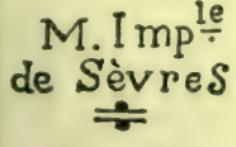
Letters, marks, and numbers indicating the year in which Vincennes and Sèvres porcelain was decorated.

A denotes the year 1753	AA denotes the year 1778	T9 denotes the
<b>B</b> „ „ 1754	<b>BB</b> „ „ 1779	IX year 1801
<b>C</b> „ „ 1755	<b>CC</b> „ „ 1780	<b>X</b> „ X „ 1802
<b>D</b> „ „ 1756	<b>DD</b> „ „ 1781	<b>11</b> „ XI „ 1803
<b>E</b> „ „ 1757	<b>EE</b> „ „ 1782	„ „ XII „ 1804
<b>F</b> „ „ 1758	<b>FF</b> „ „ 1783	—  — „ XIII „ 1805
<b>G</b> „ „ 1759	<b>GG</b> „ „ 1784	↓ „ XIV „ 1806
<b>H</b> „ „ 1760	<b>HH</b> „ „ 1785	<b>7</b> denotes the year 1807
<b>I</b> „ „ 1761	<b>II</b> „ „ 1786	<b>8</b> „ „ „ 1808
<b>J</b> „ „ 1762	<b>JJ</b> „ „ 1787	<b>9</b> „ „ „ 1809
<b>K</b> „ „ 1763	<b>KK</b> „ „ 1788	<b>10</b> „ „ „ 1810
<b>L</b> „ „ 1764	<b>LL</b> „ „ 1789	<b>oz</b> „ „ „ 1811
<b>M</b> „ „ 1765	<b>MM</b> „ „ 1790	<b>dz</b> „ „ „ 1812
<b>N</b> „ „ 1766	<b>NN</b> „ „ 1791	<b>tz</b> „ „ „ 1813
<b>O</b> „ „ 1767	<b>OO</b> „ „ 1792	<b>qz</b> „ „ „ 1814
<b>P</b> „ „ 1768	<b>PP</b> <sup>2</sup> „ „ 1793	<b>qn</b> „ „ „ 1815
<b>Q</b> <sup>1</sup> „ „ 1769		<b>sz</b> „ „ „ 1816
<b>R</b> „ „ 1770		<b>ds</b> „ „ „ 1817
<b>S</b> „ „ 1771		
<b>T</b> „ „ 1772		
<b>U</b> „ „ 1773	Letters denoting the year fell into disuse during the time of the Revolution, and between 1793-1800 such marks were rare. From 1801 the following signs were used.	
<b>V</b> „ „ 1774		
<b>X</b> „ „ 1775		
<b>Y</b> „ „ 1776		
<b>Z</b> „ „ 1777		

<sup>1</sup> To recall the comet of 1769 some of the decorators substituted the mark  for the date-letter Q.

<sup>2</sup> The insertion of the letters J and JJ in the Sèvres Guide (1909 edition), recently shown to have been used as date-letters, necessitated the alteration of the above tables to correspond.

From 1818-1834 the year was indicated by the last two figures of the date, e.g. 18 denotes 1818  
19 „ 1819 and so on. After 1833 the date is given in full.

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Sèvres 1792-1804 p. in blue and lilac		Sèvres Louis XVIII. 1814-24 the two last numbers of the year added from 1814. pr. in blue
	The First Republic		
	p. in blue		Charles X. 1824-28. pr. in blue
	1800-2 p. in gold and colours		
	1803 to May 8th 1804. Consular period		
	First Empire 1804-9. st. in red		1829-30
	1810-14. pr. in red		1829-30
			Louis-Philippe 1830

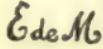
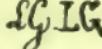
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Sèvres Louis Philippe 1831-34 pr. in blue		Sèvres Second Republic 1848-52 pr. in red
	cypher of Louis Philippe		
			
	pr. in green		Second Empire 1852-4. pr. in red
	marks on wares destined for the Royal Châteaux. pr. in red		T=tendre, with reference to a soft paste made temporarily
			1854-70
			Third Republic 1880-89. pr. in red
			1890-

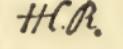
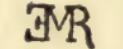
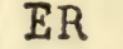
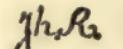
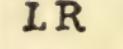
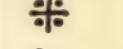
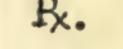
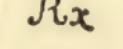
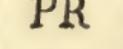
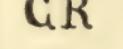
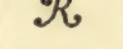
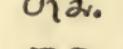
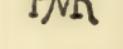
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	1871 in red. The cut indicates a spoilt piece		Marks and monograms of painters, decorators, and gilders at Sèvres.
	1900 in green		ALONCLE, birds, etc. 1758-81
	1900-2 in red to indicate the gilding		ANDRÉ, Jules, landscapes, 1843-69
	1902-4 in red		ANTEAUME, landscapes, etc. 1754
	1848 on porcelain made for Ministers pr. in red		APOIL, Alexis, figures subjects 1845-64
	1898-1904 on porcelain made for various Embassies		APOIL, Mine., figures, 1864- 1894
			ARCHELAIS, decorator, 1865-1902
			ARMAND, birds, etc., 1745- 1746
			ASSELIN, portraits, etc., 1750-94
			AUBERT ainé, flowers, 1754-
			AUVILLAIN, ground colours 1877-
			AVISSE, decorator, 1850- 1884
			BAILLY fils, flowers, 1750- 1800
			BALLANGER, decorator, 1902
			BARBIN, decorator, 1824-39
			BARDET, flowers, 1751-1800
			BARRAT, bouquets, etc., 1780-91
			BARRE, detached bouquets, 1780-91
			BARRÉ, flowers, 1846-81
			BARIAT, figures, 1852- 1883

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
GD.	BAUDOIN, ornaments, 1750-	Ø	BOULANGER, flowers, 1754-1800
Y	BECQUET, flowers, etc., 1748-	§	BOULANGER fils, subjects, 1770-81
B	BELET, E., flowers, etc., 1878-1900	Br	BRACHARD, sculptor
B	BELET, L., decorator, 1879-	By	BRÉCY, decorator, 1880-
B.r.	BÉRANGER, figures, 1807-1846	Bn	BULIDON, bouquets, 1745-1792
G.	BERTRAND, bouquets, 1750-1800	MB	BUNEL, Mme., flowers, 1778-1817
B	BIEUVILLE, decorator, 1877-	Y	BUTEUX père, flowers, 1756-1786
★	BIENFAIT, gilding, 1756-	9.	BUTEUX fils aîné, flowers, 1773-1822
†	BINET, bouquets, 1750-1800	Δ	BUTEUX fils jeune, subjects, 1780-94
Sc	BINET, Mme. (née Chanou), flowers, 1750-1800	Bx	BUTEUX, flowers, after 1800
B	BLANCHARD, decorator, 1811	XX	CABAU, flowers, 1848-84
AB	BLANCHARD, A., decorator, 1878-1900	Δ	CAPELLE, borders, 1745-
MB.	BOCQUET, decorator, 1902-	C.P	CAPRONNIER, gilding, 1800
BT	BOITEL, gilding, 1797-1822	Ø	CARDIN, bouquets, 1749-
B	BONNUIT, decorator, 1858-1894	5.	CARRIER, flowers, 1752-
W	BOUCHER, flowers, 1754-	C.	CASTEL, landscapes, etc., 1750-1800
W	BOUCHET, landscapes, etc., 1757-93	Ch.C	CATTEAU, decorator, 1902-1904
LB.	BOUCOT, flowers, etc., 1785-91	*	CATON, subjects, etc., 1753
Y.	BOUILLAT, flowers, etc., 1800-11	S	CATRICE, flowers, etc., before 1800
B	BOULLEMIER, gilding, 1822-1841	J.C	CÉLOS, decorator, 1865-1894
LB.	BOULLEMIER aîné, gilding, 1822-41	ch.	CHABRY, subjects, etc., 1749
Bf	BOULLEMIER fils, gilding, 1802-12		

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<i>J.D.</i>	CHANOU, Mme. (née Durosey), flowers, before 1800	<i>CD</i>	DEVELLY, landscapes, etc., 1813-48
<i>cp</i>	CHAPUIS ainé, flowers, etc., before, 1800	<i>D</i>	DEVICQ, decorator, 1880-
<i>jc.</i>	CHAPUIS fils, bouquets, before 1800	<i>Dh</i>	DEUTSCH, decorator, 1805-1817
<i>LC</i>	CHARPENTIER, decorator, after 1800	<i>D.I.</i>	DIDIER, decorator, 1819-1845
<i>F.C.</i>	CHARRIN, Mme., subjects, etc., after 1800		DIEU, Chinese subjects gilding, before 1800
	CHAVAUX père, gilding, 1752-		DOAT, sculptor, 1878-
<i>j.n</i>	CHAVAUX fils, gilding, etc., 1770-83		DODIN, figures, etc., 1754-1803
	CHEVALLIER, flowers, 1755		DRAUD, Chinese figures and gilding, before 1800
	CHOISY, de, flowers, etc., 1800-1817		DROUET, decorator, 1879-
	CHULOT, flowers, etc., 1755		DROUET, flowers, 1828
<i>C.M.</i>	COMMELIN, bouquets, before 1800		DUBOIS, flowers, etc., 1756-
<i>C.C.</i>	CONSTANT, gilding, 1804-1815		DUCLUZEAU, Mme., figures, etc., 1818-48
<i>C.Z.</i>	CONSTANTIN, figures, 1823-1845		DUROSEY, gilding, 1802-27
	CORNAILLE, flowers, 1755-1793		DUSOLLE, bouquets, before 1800
	COURCY, de, figures, 1866-1886		DUTANDA, bouquets, before 1800
	COUTURIER, gilding, 1783-		EAUBONNE, d', decorator, 1904
	COURSAJET, decorator, †1886		ESCALLIER, Mme., decorator, 1874-88
	DAMMOUSE, figures, etc., 1862-80		EVANS, birds, insects, etc., 1752-
	DAVID, decorator, 1852-1882		FALOT, birds, insects, etc., before 1800
	DAVIGNON, landscapes, 1814		FARAGUET, Mme., figures, 1856-70
	DELAFOSSÉ, figures, 1805-1815		FICQUENET, flowers, 1864-1881
	DESPERAIS, decorator, 1794-1822		FONTAINE, miniatures, etc., 1752
	DERICHSWEILER, G., decorator, 1858-84		

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	FONTAINE, flowers, 1827-1857		GOMERY, flowers, 1756
	FONTELLIAU, gilding, 1753-		GOUPIL, figures, 1863-79
	FOURÉ, flowers, before 1800		GRÉMONT, bouquets, 1770-1781
	FOURNERIE, decorator, 1903		GRISON, gilding, 1749
	FOURNIER, decorator, 1878-		GUILLEMAIN, decorator, after 1800
	FRAGONARD, figures, etc., 1847-69		HALLION, E., landscapes, 1884
	FRITSCH, figures, etc., 1763-1765		HALLION, Fr., gilder, 1866-1895
	FROMENT, figures		HENRION, bouquets, before 1784
	FUMEZ, bouquets, 1777-1801		HÉRICOURT, bouquets before 1800
	GANEAU fils, gilding, after 1800		HILKEN, figures, etc., before 1800
	GAUTHIER, landscapes, etc., 1787-91		HOURY, flowers, 1747-55
	GÉBLEUX, decorator, 1883-		HUARD, decorator, 1811-1846
	GÉLY, decorator, 1851-1888		HUMBERT, figures, 1862-1870
	GENEST, figures, 1752		HUNY, flowers, 1791-99
	GENIN, flowers, etc., 1756		JARDEL, decorator, 1886-
	GEORGET, figures, etc., 1802-23		JOYAU, bouquets, before 1800
	GÉRARD, subjects, before 1800		JUBIN, gilding, before 1800
	GÉRARD, Mme. (née Vau-trin), flowers, before 1800		JULIENNE, renaissance ornaments, after 1800
	GIRARD, Chinese figures, before 1800		LAMBERT, flowers, 1864-96
	GOBERT, figures, 1852-91		LANGLACÉ, landscapes, 1813-44
	GOBLED, decorator, 1902-		LA ROCHE, flowers, before 1800
	GODIN, gilding, 1808-28		LASSERRE, decorator, 1896-

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	LATACHE, gilding, after 1800		MAUGENDRE, sculptor, 1881-86
	LE BEL ainé, figures, etc., before 1800		MAUSSION, Mme. de, figures 1860-70
	LE BEL jeune, bouquets, 1780-93		MÉRAULT ainé, decorator, 1754-91
	LE BEL, landscapes, 1804-1844		MÉRAULT jeune, bouquets, 1786-89
	LÉANDRE, subjects, left in 1785		MÉRIGOT, decorator, 1848-1884
	LECAT, ground colours, 1872-		MEYER, A., figures, 1863-1871
	LECOT, Chinese subjects, before 1800		MICAUD, flowers, 1759
	LEDOUX, landscapes, etc., 1758		MICAUD, gilding, 1792-1812
	LÉGER, decorator, 1902-		MICHEL, bouquets, before 1800
	LE GUAY, gilding, 1748		MLET, O., decorator, 1862-1877
	LE GUAY, figures, etc., 1778-81		MIMARD, decorator, 1884-
	LE GAY, decorator, 1866-1884		MOIRON, bouquets, 1790-1791
	LEGUAY, miniatures, etc., 1772-1817		MOUGENOT, flowers, 1754
	LEGRAND, gilding, after 1800		MOREAU, gilding, 1809-15
	LEROY, gilding, 1864-88		MORIN, naval and military subjects, 1754
	LEVÉ pere, flowers, etc., 1754		MORIN, gilding, 1888-
	LEVÉ, F., flowers, etc., before 1800		MORIOT, figures, 1830-48
	LIGNÉ, decorator, 1883-		MUTEL, landscapes, 1754
	LUCAS, decorator, 1878-		NIQUET, bouquets, left in 1792
	MAQUERET, Mme. (née Bouillat), flowers, before 1800		NOËL, flowers, etc., 1755
	MARTINET, flowers, 1861-1878		NOUILHIER, Mme. (née Durosey), flowers, before 1800
	MASSY, flowers, 1779-1806		OINT, Ch., decorator, 1879-82

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	OUINT, E., coloured grounds, 1888-93		QUENNOY, decorator, 1902
	OUINT, Em., coloured grounds, 1877-89		RAUX, bouquets, before 1800
	PAILLET, figures, 1882-88		RÉGNIER, F., figures, 1820-1866
	PARPETTE, flowers, etc., 1755		RÉGNIER, H., figures, 1825-1870
	PARPETTE, Mme., flowers, etc., 1794		RÉJOUX, gilding, 1862-90
	PARPETTI, Mme., L., flowers, 1789-1825		RENARD, E., decorator, after 1800
	PAJOU, sculptor, 1750		RENARD, H., decorator, 1881
	PELUCHE, decorator, 1880-		RICHARD, Em., flowers, 1860-1900
	PETIT, flowers, 1756		RICHARD, E., flowers, 1838-1872
	PFEIFFER, bouquets, before 1800		RICHARD, F., decorator, 1848-78
	PHILIPPINE ainé, subjects 1780-91		RICHARD, S., decorator, 1832
	PHILIPPINE, flowers, 1787-1791		RICHARD, L., decorator, 1902
	PIERRE ainé, flowers, before 1800		RICHARD, P., gilding, 1849-1881
	PIERRE jeune, bouquets, before 1800		RIOCREUX, I., landscapes, 1824-49
	PIHAN, decorator, 1888-		RIOCREUX, D., flowers, 1807-72
	PITHOU ainé, subjects, before 1800		ROBERT, P., landscapes, 1806-43
	PITHOU jeune, figures, etc., before 1800		ROBERT, Mme., flowers, after 1800
	PLINE, gilding, 1831		ROBERT, J. F., landscapes, 1806-12
	PORCHON, gilding		ROCHER, figures, etc., 1758
	POUILLOT, bouquets, before 1778		ROSSET, landscapes, 1753
	POUPART, landscapes, 1815-45		ROUSSEL, bouquets, before 1800
	PREVOST, gilding, 1754		ROUSSEL, figures, 1842-72

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	SANDOZ, decorator, 1890-		TROYON, decorator, 1802-1817
	SCHILT, L., flowers, 1822-55		ULRICH, decorator, 1889-1904
	SCHADRE, birds, etc., before 1800		VAUDÉ, gilding, etc., 1753
	SIEFFERT, figures, 1883-88		VAVASSEUR, arabesques, 1753
	SIMARD, decorator, 1883-		VIEILLARD, decorator, 1752-90
	SINSSON, flowers, 1780-95		VIGNOL, decorator, 1883-
	SINSSON, flowers, 1820-25		VINCENT, gilding, 1752-91
	SIOUX ainé, bouquets, 1752-1792		WALTER, flowers, 1832-82
	SIOUX jeune, flowers, 1752-1792		WEYDINGER, gilding, c. 1814
	SOLON, M., figures, etc., 1862-71		XROWET, flowers, etc., 1750
	SWEBACH, landscapes, 1806-1814		YVERNEL, landscapes, etc., 1750
	TABARY, birds, 1754		<b>Decorators who signed in full</b>
	TAILLANDIER, bouquets, 1753-90		ANDRÉ, J., landscapes, 1843-1869
	TANDART, flowers, 1755		BALDISSERONI, figures, 1865-1879
	TARDI, bouquets, 1757-95		BARRIAT, decorator, 1852-1883
	THÉODORE, gilding, before 1800		BÉRANGER, J., figures, 1807-1846
	THÉVENET père, flowers, etc., 1745		BOIS, Th. du., sea subjects, 1842-1848
	THÉVENET fils, decorator, 1752		BOQUET, landscapes, 1804-1814
	TRAGER, J., flowers, etc. 1841-73		BOQUET (Mlle. Virginie), landscapes, 1835-1863
	TRAGER, H., decorator, 1887-		BUCQ (Le), landscapes, 1843
	TRAGER, L., decorator, 1888-		BULOT, flowers, 1862-1883
	TRISTAN, decorator, 1879-1882		BRUNEL, figures, 1863-1883
			CABAU, C., flowers, 1848-1884
			CÉLOS, J., decorator, 1865-1894
			COOL (Mme. de), figures, 1870
			COURCY (de), figures, 1866-1884

DEGAULT, figures, 1808-1817  
 DEMARNE, subjects, 1808-1814  
 DEMARNE (Mlle. Caroline), landscapes, 1822-1825  
 DENOIS (Mlle. Jenny), portraits, 1820  
 DESBOIS, sculptor, 1886-1887  
 DEVELLY, C., landscapes, 1813-1848  
 DIDIER, decorator, 1819-1845  
 DUCLUZEAU (Mme. Adélaïde), portraits, 1809-1848  
 DUFRESNE, Henry, figures, 1862  
 FONTAINE, flowers, etc., 1850  
 FRAGONARD, Th., subjects, 1847-1869  
 FROMENT DELORMEL, Eug., figures, 1853-1884  
 GALLOIS (Mme.), figures, 1871  
 GARNERAY, L., sea subjects, 1838-1842  
 GÉLY, J., figures, 1851-1888  
 GEORGET, figures, 1803-1806  
 GODDÉ, enamels and reliefs, 1861-1863  
 HAMON, figures, 1849-1854  
 JACCOBER, flowers and fruit, 1818-1848  
 JADELLOT (Mme. S.), subjects, 1864-1871  
 JAQUOTOT (Mme. Victoire), portraits, 1801-1842  
 LABHÉ, flowers, 1847-1853  
 LAMARRE, landscapes  
 LAMBERT, landscapes, 1858  
 LASSEUR, decorator, 1896  
 LAURENT (Mme. Pauline), figures, etc., 1850

LANGLACÉ, landscapes, 1807-1844  
 LANGLOIS (Polyclès), landscapes, 1847-1872  
 LEBEL, portraits, etc., 1804-1844  
 LEGUAY, subjects, figures, 1778-1840  
 LESSORRE, figures, 1834  
 LYNYBYE, landscapes, 1841-1842  
 MERIGOT, F., flowers, etc., 1848-1888  
 MEYER-HEINE, figures, 1862-1868  
 MORIOT, figures, portraits, 1830-1848  
 PARENT, L.-B., figures, 1816  
 PHILIP, enamels, 1847-1877  
 PHILIPPINE, still life, 1785-1840  
 POUPART, A., landscapes, 1815-1845  
 RÉGNIER, landscapes, 1836-1870  
 RICHARD, E., decorator, 1858  
 ROBERT, landscapes, 1806-1843  
 RODIN, sculptor, 1881-1883  
 ROUSSEL (P.-M.), figures, 1848-1872  
 SCHILT (L.-P.), flowers, 1822-1855  
 SCHILT (Abel), figures, 1847-1880  
 SOLON (Mlle. L.), figures, 1862-1871  
 SWEBACH, landscapes, etc., 1806-1814  
 TRAGER, J., birds, etc., 1841-1873  
 TREVERRET (de), figures, 1819  
 TRISTAN, figures, 1863  
 TURGAN (Mme. Constance), portraits, 1834  
 VAN OS, flowers and fruits, 1811-1814  
 VAN MARCK, subjects, 1825-1862  
 VERDIER, J., designer, vers, 1890

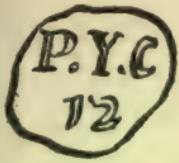
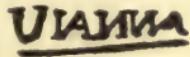
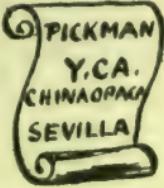
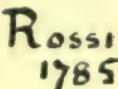
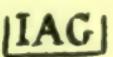
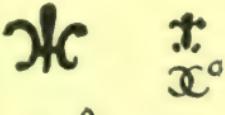
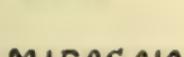
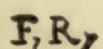
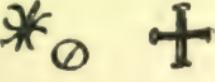
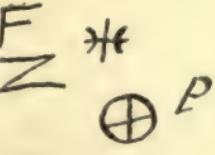
## SPAIN AND PORTUGAL

THE manufactory of a tin-enamelled earthenware decorated in blue, manganese and green, or in blue and lustre pigment, or in lustre alone, flourished in Spain from an early date, and was most probably introduced by the Moors. Manises and Valencia were centres of the industry, which was at its best in the fifteenth and sixteenth centuries. In the seventeenth century several Italian potters settled in Spain, and introduced the manufacture of their, then decadent, maiolica there. Later, when French faience was at its height, some French potters removed to Spain, so that during the seventeenth and eighteenth centuries tin-enamelled wares were made at Alcora, Talavera, and elsewhere, some of which recall the later styles of Italian maiolica, while others resemble French faience. Wall-tiles with elaborate geometrical patterns of Moorish origin, known as *azulejos*, were largely made in Spain from early times, and formed a special industry.

Porcelain was manufactured in due course in the eighteenth century, the most important factory being that of Buen Retiro, near Madrid, founded in 1760 by the help of workmen and moulds removed from Capo-di-Monte, Naples. The ware was at first a soft paste, but after 1780 a harder magnesian porcelain was made.

Clever copies of Palissy ware and the mottled earthenwares of Staffordshire are made by Mafra, at Caldas, in Portugal.

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Hispano-Moresque pottery 15th cent. Valencia	A A I CO ARZ CRoS P.c	Alcora Pottery and porcelain 18th cent.
	"	ALCORA ESPAÑA Soliva	
	15th cent.	FABRICA REAL DE ALCORA ANO 1735	
		CHRIS. OVALEROS	
	c. 1480	MOX Fo Fer VC <sup>o</sup> J Alvarez f.	Painters' marks
	? Manises 1610 (and a hand in a circle)	S ★ L	Talavera 17th and 18th cent.
	Puente de Arzobispo 16th and 17th cent.	J	Seville 19th cent.
	Alcora 18th cent.	De la Real Fabrica de Azulejos de Valencia	1836
		Soc de Juana Zamore	? Valencia, 1786
		Real Fabrica de Dº Maria Salvador	Disdier 1808

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Seville Early 19th cent.		Viana de Castello 18th cent.
			
	Valladolid ? 18th cent.		Coimbra
	Sargadelos 19th cent.		Caldas c. 1870 Imitations of Palissy ware
	Segovia 19th cent.	 	Lisbon c. 1833
	Portugal		Buen Retiro (Madrid)
	Porto Pottery of Massarelos 1738-1833		1760-1804. Soft paste till about 1780, and afterwards a hard hybrid porcelain
	Miragala c. 1755		p. in blue and imp.
	Rato 18th cent.		

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
Giuseppe Tumo	Buen Retiro Porcelain	✓ 22	Buen Retiro 1804-8
Carl <sup>th</sup> Gr		S R	
G G F		V M	
JOSEPH GRICCI	c. 1763	Velazq <sup>z</sup>	
MF O-	c. 1803	NAJL HAGRAN DE J.M PEREIRA	Portugal Lisbon J. Ferreira 19th cent.
SN 1775		LISBOA 1793	Lisbon
No. D.		VA	Vista Alegre 1790-
J & C		V.A.	
R F E PORCELANA E S M C		△	
SPS	1804-8		
MADRID S			Malta c. 1844 Stoneware

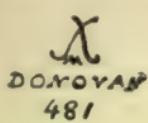
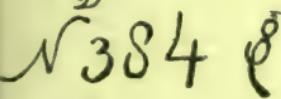
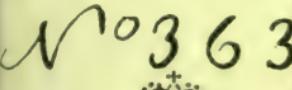
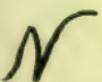
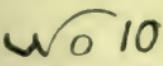
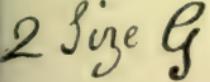
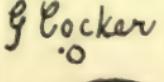
## THE BRITISH ISLES

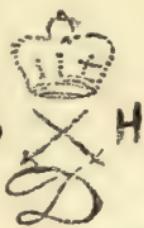
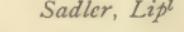
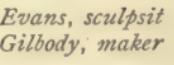
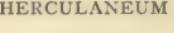
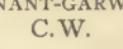
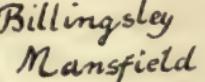
VARIOUS attempts to make porcelain in the neighbourhood of London culminated in factories at Bow and Chelsea, both of which were active as early as 1745. The ware was a soft-paste porcelain, the secret of which had been learnt, no doubt, from French potters. Shortly after 1750 other factories sprung up at Derby, Worcester, Lowestoft, Longton Hall, Bristol, and Liverpool. All the early English porcelains were varieties of soft-paste, some distinguished by the admixture of bone-ash, and others by that of steatite. The only true hard-paste porcelain was made of Cornish materials at Plymouth from 1768-70 and at Bristol from 1770-81. The English porcelains continued to vary under fresh experiments till the end of the eighteenth century, when a more permanent mixture was arrived at by Josiah Spode in Staffordshire. This was the modern English porcelain, made chiefly of China clay and China stone from Cornwall, and bone-ash; it combines the strength of hard-paste with some of the soft mellowness of the old soft-paste porcelain. The decoration passed through regular phases, first copying the Chinese white wares, then the blue and white, then the enamelled Japanese porcelain exported from Imari; next came imitations of the Meissen and Sèvres styles, from the rococo to the pseudo-classical; and at the beginning of the nineteenth century the Japan patterns were revived in a very free rendering of the more elaborate "Imari" designs. After this the potters fell back on imitations of the earlier styles until new life was infused into their work at the end of the last century.

Marked specimens of English earthenware are practically unknown before the seventeenth century. It was then that delft or tin-enamelled ware in the Dutch fashion began to be made, chiefly at Lambeth: this industry spread over the country in the eighteenth century, and considerable factories sprung up at Bristol

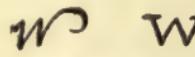
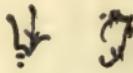
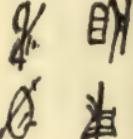
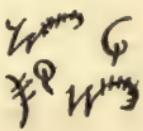
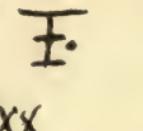
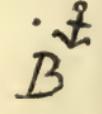
and Liverpool. In Staffordshire and at Wrotham in Kent, in Derbyshire and other places the more English method of decorating earthenware with coloured slips was largely practised, and many of the pieces bear the names or initials of potters as well as those of the destined possessors of the pots. At the end of the seventeenth century salt-glazed stoneware was made by Dwight of Fulham, and at Nottingham, and a fine red stoneware after the Chinese *buccaro* was made by Dwight and by Elers in Staffordshire. Early in the eighteenth century the Staffordshire potters became celebrated for a fine, white, salt-glazed stoneware of remarkable thinness and sharpness which is called "salt-glaze" par excellence. This was followed by a lead-glazed earthenware of creamy-yellow tone perfected by Wedgwood in his Queen's ware about 1760. It was decorated, first with splashes and mettlings of green and brown or brownish-purples, and afterwards by painting in enamel colours. Towards the end of the century numerous earthenwares and stonewares were invented or perfected by Josiah Wedgwood and his contemporaries, *e.g.* jasper wares, black basalt or Egyptian black, cane-coloured stoneware, pearl-ware, etc. ; and in the early nineteenth century a host of iron-stone chinas, improved stone chinas, etc., mostly hard white earthenwares, were invented as cheap substitutes for porcelain. Marks on English pottery are mostly impressed and are often difficult to decipher because the glaze has filled up the hollows of the stamp.

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
B	? John Bacon on Bow porcelain inc.		? Bow or Chelsea c. 1750 p. in blue
	Belleek Co. Fermanagh Ireland 1857- Pr.		Bristol 1770-81 h.p.
♀ ↓	Bow 1745-76 s.p. inc.	XX	The Meissen cross swords borrowed by Champion. p. in blue. The numbers 1-17 probably indicate different painters.
♀ +		R XX	Bone and Stephens are said to have been 1 and 2
†	p. in red	X	
†		17	
†		B 4	
†		XX	
F	p. in blue	21. X	Plymouth and Bristol marks combined
K			A leaf painted over the word 'Bristol' in raised letters
T	? Monogram of Th. Frye. This and the trident-shaped mark above also occur on Worcester Porcelain	T°	Tebo, modeller (see above) inc.
T°	Tebo modeller inc.	A. J. st	
B		Bristol	In low reliefs. Mark of an early factory, c. 1750
⊗		C	Caughley 1772-1814
⊗	? Bow	S	s.p. p. in blue These works were absorbed by Coalport. S = Salopian.
⊗		⊗	Disguised numeral resembling an Oriental mark

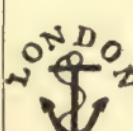
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
			<b>Chelsea</b>
			c. 1745-84 s.p. Period I.
			c. 1745-50 triangle mark inc.
			Period II. 1750-c. 1753. Anchor in relief on an oval pad
			Same mark out- lined in red
			
			Anchor in blue
<b>SALOPIAN</b>			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
 481	Donovan of Poolbeg St., Dublin, decorated Minton and other porcelains c. 1800 p. in red		Derby pr. in red Bloor period 1811-44
<i>Donovan's Irish Manufacture</i>			
	Derby s.p. p. blue 1770-84		pr. in red
	Crown Derby mark painted in colours c. 1782 onwards. Early marks in blue, puce, or gold, later in red		pr. in red
	Incised on figures and vases, pattern numbers and workmen's mark added		on imitations of Sèvres
			Derby porcelain with Meissen mark
			Rare mark in blue, on porcelain printed by Holdship at Derby c. 1764
	inc.		Copy of Chinese tripod mark
	inc.		
	Monogram of Duesbury and Kean, 1795-7 p. in colour		Cocker, figure maker at Derby early 19th cent. and in London c. 1840- inc.
			King Street c. 1850 after the closing of the old factory pr.
			

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Derby King St. c. 1870 Initials of Stevenson and S. Hancock pr. in red		Lowestoft copies of Worcester marks.
	Mark of the Royal Crown Derby Factory in Osmaston Rd. 1876- pr.		Liverpool Sadler and Green printers, 1756-99 (see p. 103)
<b>S &amp; G</b> 49	Isleworth Shore & Goulding 1760-c. 1800 s.p. p. in colour		<i>Sadler, Lipl</i> <i>Sadler, Lipl, enam</i>
<b>Shore &amp; Co</b>	<b>Lowestoft</b> 1757-1802 s.p. Allen, painter late 18th cent.		Evans, sculpsit Gilbody, maker c. 1770
<b>Allen Lowestoft</b>	Numbers (7 to 25) and workmen's mark on Lowestoft porcelain. p. in blue		HERCULANEUM works c. 1800-41 (see p. 103)
<b>J</b> <b>V</b> <b>IV</b> <b>VI</b> <b>3</b> <b>5</b> <b>16</b> <b>8</b>	Billingsley decorated various wares at Mansfield in 1801		Nantgarw China works. Co. Glamorgan 1811-14 and 1817-19 s.p. mark imp.
<b>6</b> <b>8</b> <b>X</b> <b>11</b> <b>8</b> <b>1</b> <b>4</b> <b>6</b> <b>12</b> <b>9</b> <b>out</b>			Pinxton (Derbyshire) s.p. 1796-1812. p. in colour
			? initial of Billingsley
			Billingsley decorated various wares at Mansfield in 1801
			Plymouth h.p. 1768-70. works removed to Bristol in 1770 and converted into the Bristol China manufactory in 1773. p. in blue and colours

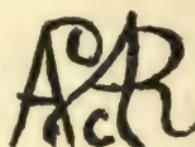
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Rockingham Porcelain made by Brameld 1820-42 pr.		Staffordshire Stoke-upon-Trent W. Copeland bought Spode's business in 1833
BRAMELD	in a wreath		Garrett a partner 1835-47 pr.
	Staffordshire Longton Hall Littler & Co. 1752-58 s.p. p. in blue		Minton 1796 onwards p. in colour The ermine mark after 1851.
	New Hall c. 1781-1825 s.p.		Minton and Boyle 1836-42 imp.
	pr. in red		since 1861 imp.
	Stoke-upon-Trent Spode 1797-1833		Modern mark pr.
	p. in colours and gold		Longport Davenport 1794-1887 pr. in red
	in a wreath		P. Warburton New Hall patent for printing in gold, 1810
	pr.		W. & J. Turner of Lane End with or without Prince of Wales' feathers. Patent for improvements in porcelain, 1809
	Copeland was Spode's London agent and afterwards partner		
		TURNER Turner's Patent	

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	<b>Staffordshire</b> M. Mason at <i>Lane Delph</i> c. 1804 pr. imp.	<i>Decorated by</i> SWANSEA <i>H. Morris</i>	<b>Swansea</b> Morris continued to paint porcelain of various kinds at Swansea after 1824
M. MASON		<i>Pardoe, Bristol</i>	1809-20 (cf. p. 104)
<b>Shorthose &amp; Co</b> 	<i>Hanley</i> c. 1820 p. in blue		<b>Worcester</b> 1751 onwards s.p. crescent used alone from c. 1751-1793 p. and pr. in blue
<b>RILEY</b> 1823	<i>Burslem</i> 1814-26 imp.		
WEDGWOOD	Stencilled in red or blue, 1805-15 (cf. p. 113)		on painted and blue printed wares
	Occurs on porcelain made by Hilditch (see p. 111) and others		c. 1751-1783. Imitations of Oriental marks. p. in blue
W. T. ENGLISH PORCELAIN J. R. & Co.	<i>Ridgway</i> 1814-55 pr.		
	Early 19th cent.		
<i>Swansea</i>	<b>Swansea</b> 1814-24 s.p. p. in red		Copy of the Chinese jade mark
<b>SWANSEA</b> 	1815-18 imp.		Copies of Meissen, Chelsea, Sévres, and Tournay marks
<b>SWANSEA</b> 			

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	<p><b>Worcester</b> s.p. Workmen's marks 1751-83</p> <p>Similar marks occur on Lowestoft and Bow porcelains. p. in blue</p> <p>Flight period 1783-93. The mark FLIGHTS incised occurs rarely.</p> <p>B incised for Barr (1793-1803).</p> <p>Flight &amp; Barr 1793-1807</p> <p>Barr, Flight, and Barr, 1807-13</p> <p>Flight, Barr, and Barr, 1813-40</p> <p>1851-62. This mark under a crown 1862 onwards. pr.</p> <p>Marks of R. Hancock (1756-74), engraver.</p> <p>The anchor for R. Holdship</p> <p>On printed ware</p> <p>Painter of animals. (Monogram of JD for John Donaldson, also occurs on vases, c. 1768)</p>	<p><i>Chamberlain's Worcester</i></p> <p>CHAMBERLAIN</p> <p></p> <p><i>George Grainger Royal China Works Worcester</i></p> <p><i>Grainger Lee &amp; Co Worcester</i></p> <p></p> <p></p> <p><i>Hadley's WORCESTER, England</i></p>	<p><b>Worcester</b> Chamberlain's factory, 1789- 1840</p> <p>With other marks giving the address of the London house</p> <p>pr.</p> <p>Grainger's factory 1801-1888</p> <p>pr.</p> <p>1896-1905 pr.</p> <p>pr.</p>

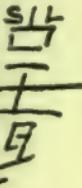
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<i>Absolon Yarm</i>	Yarmouth a decorator late 18th cent.		North Hylton 1762—moved to Newcastle in 1817
<i>Belle Vue Pottery</i> <i>Hull.</i>	Hull 1826-41 pr.		Stockton-on- Tees W. Smith & Co. 1820- pr.
DAWSON & CO. O	Hylton 1800- imp.		
FERRYBRIDGE.	Ferrybridge 1792-early 19th cent.		
F. WEDGWOOD.			
WEDGWOOD & CO.	1796-	W. S. & Co. QUEENS WARE STOCKTON	
<i>Tomlinson &amp; Co.</i>	1792-96 and 1801-34	W. S. & Co. WEDGEWOOD	also S. & W.
FELL, NEWCASTLE	Newcastle 1817-	SEWELLS & DONKIN	Newcastle St. Antony's. c. 1780-
	Middlesboro 1831-44 imp.	DIXON, AUSTIN & CO. SUNDERLAND	Sunderland 1800-
		I. W. & Co. PHILLIPS & CO.	
J. PHILLIPS HYLTON POTTERY	1817- See above	ROCKINGHAM	Rockingham 1765-1843 (cf. p. 99)
SCOTT Brothers & Co.	Southwick 1789-	BRAMELD	(the same in a wreath)
Moore & Co. Stoneware Southwick	Wear Pottery 1803-	MORTLOCK'S CADOGAN	Early 19th cent.
		DON POTTERY	Swinton 1790 onwards

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	<b>Swinton</b> Don Pottery 1790 onwards		<b>Liverpool</b> Pennington 18th cent. p. in blue
D. D. & Co. CASTLEFORD	<b>Castleford</b> late 18th cent. onwards. David Dunderdale & Co. (1803-21)	<i>J. Sadler, Liverpl</i> <i>Sadler, sculpt</i> <i>Green, Liverpl.</i>	Sadler and Green, printers and potters 1756-99. Sadler retired about 1774
	interlaced Ds ? David Dunderdale	<i>J. Johnson</i> HERCULANEUM POTTERY	Engraver c. 1790 Herculaneum pottery 1794-1841
HARTLEY, GREENS & CO. LEEDS * POTTERY	<b>Leeds</b> c. 1760-1878 imp.		pr. ..
	Leeds Pottery		pr. ..
L. P.	R. Britton and Sons 1863-78		pattern mark on Liverpool ware pr.
R. B. & S.	L for Leeds (in a quatrefoil within a circle)		Belper 1800-34. Denby 1812 onwards
	<b>Nottingham</b> stoneware		Codnor Park Pottery taken by Bourne in 1833 and closed 1861
Made at Nottingham ye 17th day of August A.D. 1771		<i>J. BOURNE &amp; SON</i> BOURNE'S POTTERIES DENBY & CODNOR PARK DERBYSHIRE	

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
J. OLDFIELD & CO.	<b>Chesterfield</b>		<b>Bristol</b>
S. M. 1726	<b>Derby</b> slip ware. ? Samuel Meir		said to be the monogram of Richard Frank at Brislington in lustre late 18th cent.
R S	Richard Meir	<i>J. Eaves, Bristol</i>	on earthenware early 19th cent.
<i>John Meir, 1708</i>		<i>J. Doe, 1797</i>	painter
S S By Stephen Shaw 1725	incised	W. F., 1848	W. Fifield, painter (b. 1777, d. 1857)
I H	Joseph Heath c. 1770 cream ware	<b>POUNTNEY &amp; ALLIES</b>	1816-35
<i>Pot Works in Derby</i>	pr. c. 1770	<b>POWELL, BRISTOL</b>	Mid. 19th cent.
<i>Radford Sculpsit</i>		<i>Martha Wilkinson Bristol Pottery, 1808</i>	painter : mark incised
 <b>LOWESBY</b>	<b>Lowesby</b> c. 1835 imp.	<i>Pardoe, fecit, Bristol</i>	1809-20
<b>W</b> <b>J</b>	<b>Bristol</b> delft ware 18th cent.	<b>WINCANTON</b> <i>Nathaniel Ireson, 1748</i>	<b>Wincanton</b> delft ware c. 1730-50
<b>F</b>	? Flower	<b>P. P. COY. L.</b> <i>Stone, China</i>	<b>Plymouth</b> Pottery Co. c. 1850
<i>1761 Bowen fecit</i>	p. in blue	<b>T. M. 1790</b>	<b>Donyat</b> (Somerset) graffiato ware
	cream ware 1786-c. 1840	<b>J. G. Mkr. 1669</b>	<b>Welsh</b> graffiato ware
<b>+</b>	? Bristol	<i>James Daves Pencoyd</i>	<b>Pencoyd</b> Glamorganshire 1822
		<i>Cambrian Pottery</i>	<b>Swansea</b> earthenware 1769-1870

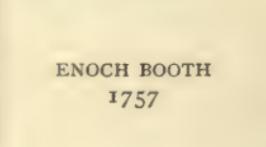
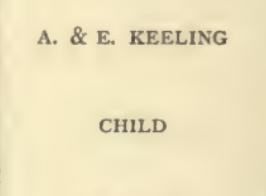
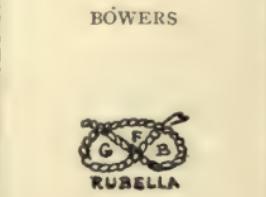
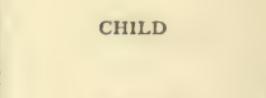
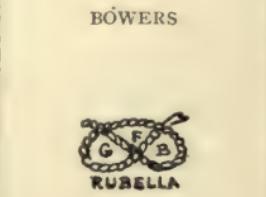
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<i>CAMBRIAN</i>	<b>Swansea</b> Cambrian Works 1769-1870. invented c. 1790	RICHARD NORMAN	<b>Chailey</b> (near Rye) 1842
OPAQUE PORCELAIN		I. L. 1638	<b>Wrotham</b> (Kent) slip ware
SWANSEA		G. R. 1651	probably initials of the potters
DILLWYN & CO.	1801-17 and 1824-50	I. W. 1656	
<i>Swansea</i>		H. I. 1669	? Jull
DILLWYN'S ETRUSCAN WARE	1845-6	N. H. 1678	
BEVINGTON & CO. SWANSEA	1817-24	I. E. 1697	
	pr.	IE WE 1699 WROTHAM	
	Glamorgan Works Baker, Evans and Irwin 1816-39	<i>Kishere, Mortlake</i>	<b>Mortlake</b> early 19th cent.
OPAQUE CHINA	pr.	S & G	<b>Isleworth</b> Shore and Golding 1760-1830
B & B		<i>Fulham Pottery</i>	<b>Fulham</b> early 19th cent. mark
4		T. Wetherill Modeler No. 1 Cleaver St., Lambeth, London	<b>Lambeth</b> stoneware 19th cent.
<i>Rye (Sussex) Pottery</i>	<b>Rye</b> c. 1790 onwards Cadborough Works		c. 1837 imp.
	Bellevue Works 1869 onwards		
			

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<i>Doulton &amp; Watts Lambeth Pottery</i>	<b>Lambeth</b> 1820-58 stoneware	CARTWRIGHT	<b>Staffordshire</b> c. 1650
J. & M. P. B. & Co.	<b>Glasgow</b> Bell and Co. 1842-	JOSEPH GLASS	1703
SCOTT PB 6	<b>Portobello</b> late 18th cent. onwards	<i>Thomas Heath, 1677</i>	? Derby
	<b>Dublin</b> cream ware c. 1770	<i>Job Heath, 1702</i>	..
WOODNORTH & CO.	? Staffordshire 1818	<i>Joshua Heath, 1771</i>	..
<i>Engraved by James Brindley</i>	Staffordshire	<i>Richard Meir</i>	c. 1708
<i>Belfast 1724 M H * R 1724</i>	<b>Belfast</b> on delft ware	<i>John Meir, 1708</i>	
<i>John Pidler his hand</i>	<b>Fremington</b> (N. Devon) Fishley's factory c. 1860	<i>Richard Mare, 1696</i>	
<i>John Hoyle</i>	<b>Bideford</b> c. 1860	<i>Richard Meer, 1680</i>	
<i>John Phillip Hoyle</i>	1852 graffiato and slip wares	<i>W. RICH, 1702</i>	
		<i>TH. SANS, 1650</i>	? Wrotham
		<i>R. SHAW, 1692</i>	
		<i>JOHN SIMPSON, 1735</i>	
		<i>RALPH SIMPSON</i>	c. 1700
		<i>WILLIAM SIMPSON</i>	1685
		<i>THOMAS TOFT, 1671</i>	
		<i>RALPH TOFT, 1676</i>	
		<i>JAMES TOFT, 1705</i>	
		<i>CHARLES TOFT</i>	Modern
		<i>RALPH TURNOR, 1680</i>	
		<i>WILLIAM TALOR</i>	
		<i>GEORGE TAYLOR, 1690</i>	
		<i>JOHN TAYLOR, 1700</i>	
		<i>JOHN WRIGHT, 1707</i>	
		<i>JOHN WEDGWOOD 1691</i>	
		All in this column are makers of slip-ware	

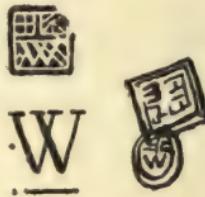
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	<b>Staffordshire</b> On red stoneware made by Elers at Bradwell (1690-1710) and afterwards by many 18th cent. potters imp.	M. & C.	<b>Stoke-upon-Trent</b> 1793 onwards Minton and Co.
		B. B. <i>New Stone</i>	
		M. & B.	Minton and Boyle
		MINTON	See p. 99
			c. 1824 pr.
	On a black teapot supposed to have been made by Twyford early 18th cent.	R. WOOD	<b>Burslem</b>
	? Twyford's mark inc.	36 Ra Wood	Ralph Wood b. 1716, d. 1772 and his son of same name
		BURSLEM	b. 1748, d. 1797.
		ENOCH WOOD	b. 1759-d. 1840
		ENOCH WOOD & CO.	
		WOOD & CALDWELL BURSLEM	1790-1818
			
W. T. & Co.		LAKIN	1770-1795
SPODE C	? William Taylor & Co. c. 1760	LAKIN & POOLE	..
Spode		R. POOLE	1795-
		Drab Porcelain	? made by Lakin
	pr.	J. LOCKETT	c. 1786-1829
	cf. p. 99	W. S. KENNEDY	c. 1838
		J. MACINTYRE	
		MOSELEY	c. 1811-1857

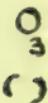
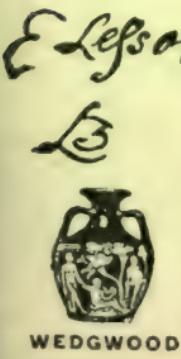
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
OPERATIVE UNION POTTERY	Burslem 19th cent.	RILEY'S SEMI-CHINA	Burslem Early 19th cent.
MACHIN & POTTS <i>Burslem, Staffordshire</i>	1834	ALCOCK AND CO. HILL POTTERY BURSLEM	1826 at Cobridge. c. 1850 at Burslem
P. B. & Co.	With crown and wreath. Pinder, Bourne and Co.	S. A. & Co.	Hanley and Shelton Astbury, jun. (c. 1760-80)
	Middle 19th cent.	ASTBURY	Voyez, sculptor and potter, also worked for Wedgwood and Palmer
I. DALE. BURSLEM	c. 1800	J. VOYEZ	c. 1780
T. & R. B.	Boote 1850-	Voyez & HALES, <i>Fecit</i>	
	Late 18th cent.- 1842		1760-78 imp.
STONE CHINA JAMES EDWARDS & CO.	1842 onwards	II. P.	
DALE HALL. J. E. & S.		NEALE & PALMER	1778-80
WALTON	1806-39		imp. c. 1778
Edge & Grocott	? Burslem 19th cent.		
ANTHONY SHAW BURSLEM	1850-	NEALE & WILSON Neale & Co.	1780-87
STEEL BURSLEM	1766-1824		

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
WILSON	Hanley R. Wilson till 1802 D. Wilson & D. Wilson and Sons till 1820		Hanley Meigh, Old Hall Hanley 1770-1860
 C WILSON		INDIAN STONE CHINA OPAQUE PORCELAIN ENAMEL PORCELAIN	
John Daniel, 1775			
S. Daniel, Stoke	Engraver		
Wolfe & Hamilton Stoke	c. 1790		
E. Mayer	1770-1813	SALT	c. 1820
E. Mayer & Son	1813-1830	EASTWOOD	W. Baddeley of Eastwood : 18th and early 19th cent.
Joseph Mayer & Co.	Early 19th cent.	T. SNEYD HANLEY	Early 19th cent.
T. J. & J. MAYER	c. 1830 onwards	MANN & CO. HANLEY	1857-8
MAYER BROS.	"	KEELING, TOFT & CO.	Early 19th cent.
Mayer & Elliot	"	JOHN RICKHUSS AND CHARLES TOFT	c. 1854
Published by C. R. BOOTH & CO. Hanley, Staffordshire	1839	S. HOLLINS	1774-1816
E I B	Birch late 18th cent.	T. & J. HOLLINS	Successors of S. Hollins
BIRCH		WARBURTON	c. 1780-1826
SHORTHOSE & HEATH	c. 1800	HACKWOOD	1842-56
SHORTHOSE & CO.	c. 1821	C. & H., Late HACKWOOD	Cookson and Harding
HEATH			

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
HARDING	Hanley Middle 19th cent.		Hanley Mason's iron-stone china was patented in 1813 pr.
FLETCHER & CO. SHELTON	1786-1810 block printers		Ridgway, Mosley, Wear, and Co.
W. STEVENSON HANLEY	1828		Ridgway & Sons
R. M. W. & Co.	Ridgway, Mosley, Wear, and Co.		Ashworths bought up Mason's works and rights, 1859
<i>Ridgway</i>	1794 onwards		
<i>Ridgway &amp; Sons</i>	1802-14		Enoch Booth 1757
	pr.		A. & E. KEELING
	afterwards Brown, Westhead, Moore, and Co.		Tunstall
	1855- pr.		Early 19th cent.
G. BAGULEY, HANLEY	1810		
MASON'S CAMBRIAN ARGIL	Lane Delph late 18th cent.		c. 1763
M. MASON	C. J. Mason and Co. 1825-51. The words "Granite China" and a view of the works also occur with this mark.		19th cent.
FENTON STONE WORKS C. J. M. & Co.			pr.

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
ADAMS	<b>Tunstall</b> 1787 onwards	<i>W. Greatbatch</i> <i>Lane Delf</i>	<b>Lane End</b> 1778
W. ADAMS & SON			
W. A. & S.		<i>Radford</i>	Engraver (cf. p. 104)
W. A. & Co.			
MARSHALL & CO. 6	Early 19th cent.	C. HEATHCOTE & CO.	A feather in a crown and word CAMBRIA on a ribbon accompany this mark early 19th cent.
		MYATT	c. 1800
A. STEVENSON WARRANTED STAFFORDSHIRE	Hilditch and Son early 19th cent. pot. and porc.	<i>T. Harley, Lane End</i>	c. 1800
	19th cent.	HARLEY	
HALL	Early 19th cent.	<i>Aynsley, Lane End</i>	c. 1790
T. GREEN	<b>Fenton</b> c. 1835	<i>Lane End</i>	
S. GREENWOOD	1770-80	<i>B. Plant, Lane End</i>	Late 18th cent.
PRATT	c. 1800 onwards	BAILEY & BATKIN	c. 1815
F. and R. PRATT & CO. FENTON		M. & N. 264 <i>Mayr &amp; Newb<sup>d</sup></i>	Early 19th cent.
TURNER	<b>Lane End</b> 1762-1803		
W. & J. TURNER	Prince of Wales' feathers also added to this mark	CYPLES	c. 1786
TURNER & CO.			
J. MIST, 82 FLEET ST., LONDON	London agent	CHEATHAM & WOOLLEY	Early 19th cent.

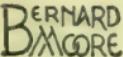
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<i>Thomas Wooley</i>	Lane End inc.	JONES & WALLEY	Cobridge 1835-60
<i>G. R. 1811</i>		J. & R. G.	John and Robert Godwin c. 1843
		<i>Elkin, Knight &amp; Co.</i>	Lane Delph 19th cent.
	Longport 1794-1887 imp.		Etruria and Burslem. Wedgwood, on red stoneware c. 1760 imp.
	pr.		On cream ware c. 1760 (The letters irregular)
		<i>Wedgwood</i>	
	1819-29	WEDGWOOD	
PHILLIPS, LONGPORT	1760-19th cent.	WEDGWOOD	In varying sizes from 1760 onwards
R. DANIEL	Cobridge 18th cent.	<i>Wedgwood</i>	
	1802-1840 imp.	W & B	
			1768-80
		WEDGWOOD & BENTLEY	
		<i>Wedgwood</i> & <i>Bentley</i>	In varying sizes

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
WEDGWOOD & SONS	<b>Etruria</b> Rare mark c. 1790		Staffordshire (miscellaneous) Registration mark used on Minton, Copeland, and other wares from c. 1850
JOSIAH WEDGWOOD Feb. 2, 1805	Very rare	F. MEIR	Tunstall c. 1842
	Various commas, dashes, numbers and single letters occur on the earlier wares	Crystal Ware	19th cent. ? Davenport
O S X	Three letters combined at random occur after 1868		19th cent.
WEDGWOOD ETRURIA Wedgwood Etruria	In varying sizes c. 1840	BATTY & CO.	19th cent.
WEDGWOOD	Stencilled on porcelain 1805-15 and again after 1879	Mohr and Smith Patentees	"
	Painter, 1859-75  From 1891. England added on porcelain exported to United States pr.	J. CLEMENTSON Ironstone, Tillenberg  hunt	With a phoenix. Hanley, c. 1845  ?
WEDGWOOD	The Wedgwood marks are nearly all stamped. A single letter indicates the year on modern wares	DUCROZ & MILLIDGE  ROYAL TERRACOTTA PORCELAIN  ROTT & CO.	c. 1850 In a garter enclosing the Royal crown  Early 19th cent.
ENGLAND	REGINA H. & G.  Sampson Lownds 1786	Holland and Green, Longton after 1853  ? Tunstall	

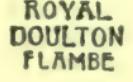
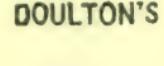
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<i>J. Hollingshead</i>	<b>Staffordshire</b> c. 1750 -	U.S.A. <i>Mr. Clarkson Crolius</i> 1798	<b>America</b> Potter's Hill New York
BARKER	Fenton 18th cent. (also on Newcastle ware 19th cent.)	PAUL CUSHMAN	c. 1809 Albany, N.Y.
BAYLON	late 18th cent.	NORTON & FENTON BENNINGTON VT	(in a circle) Vermont 1839-
<i>S. Smith</i>	c. 1770	LYMAN FENTON & CO.	c. 1848
B	? Boot or Booth on lustre ware c. 1815	ROOKWOOD POTTERY CIN. O.	Rookwood Pottery, Cincinnati, Ohio, established, 1877
RAINFORTH & CO.	19th cent.	R. P. C. O. M. L. N.	Rookwood Pottery, Cincinnati, Ohio, Maria Longworth Nicholas
PROUDMAN	"		"
		E. & W. BENNETT CANTON AVENUE BALTIMORE, M.D.	c. 1846
		STONE CHINA K. T. & K.	(and a buffalo) Knowles, Taylor, and Co., East Liverpool, Ohio, 1870-
		HARKER, TAYLOR, & CO. H. P. Co.	Harker Pottery Co., East Liver- pool, 1840-

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
P	Philadelphia Bonnin & Morris Southwark c. 1770 p. in blue : cream ware	William Ellis Tucker China Manufacturer Philadelphia 1828	Philadelphia h. p. porcelain
J. Smith 1799	Bucks Co., Pa. Joseph Smith pottery 1767-1800	Tucker & Hulme 1828	
H R	Henry Rondebusch 1811-16 Montgomery Co. Pa.	Jo <sup>es</sup> Hemphill	1832-36
Henry Rondebusch	"	W W	workman's marks inc. Walker
SG	Samuel Troxel 1823-33 graffiato pottery	M	Morgan
GS	Georg Hübener graffiato pottery 1785-98	F	Frederick
IT	I. Taney Bucks Co. c. 1794	H	Hand
Johan Drey 1889	Smith, Fife, & Co. Manufacturers, Phila	V	Vivian
AH PM	RALPH B. BEECH PATENTED JUNE 3, 1851 KENSINGTON, PA.	C	C. J. Boulter
H.T.I.S.T.	AM. POTTERY MANUF <sup>G</sup> CO. JERSEY CITY		Porc. c. 1830
	J. Taney	D. & J. Henderson, Jersey City	Kensington, Pa.
	Initials of potters in Pennsylvania	A. P. M. & Co.	Jersey City, N.J. (on a flag) pr. 1833-
	Montgomery Co. J. Scholl, of Tyler's Port c. 1830 a fuchsia imp.	MERCER POTTERY TRENTON, N.J.	In a circle c. 1829
			American Porcelain Manu- facturing, Co. Gloucester, N.J. 1854-57
			Trenton, N.J. semi-porcelain 1868-

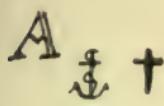
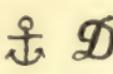
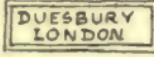
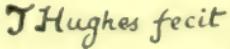
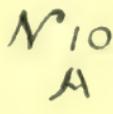
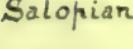
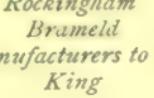
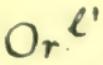
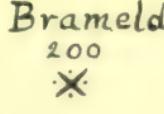
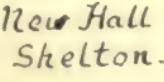
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
BISHOPS WALTHAM	<b>Hants</b> on terra cotta 1862-66		Marks of decorators of Lancastrian pottery. Lewis F. Day (designer)
CROSSLEY COMMONDALE	<b>Yorks</b> on terra cotta 1880-83		John Chambers
R. W. MARTIN Fulham	On artistic stoneware		Richard Joyce
	Louis Marc Solon : on porcelain decorated in <i>pâte-sur-pâte</i> : at Sèvres, and after 1870 at Minton's, <i>Stoke-upon-Trent</i>		Walter Crane (designer)
	Marks on Lancas- trian lustred and <i>flambé</i> pottery made by Pilkington and Co. at <b>Clifton Junction Manchester.</b> VIII = 1908		C. E. Cundall
	Mark of G. M. Forsyth		Dorothy Dacre
	Mark of W. S. Mycock		Jessie Jones
			Gwladys Rodgers
			Annie Burton

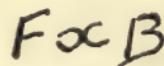
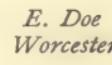
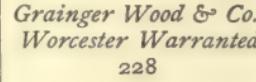
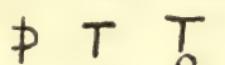
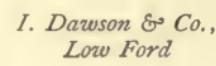
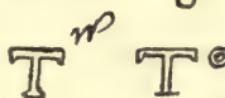
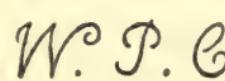
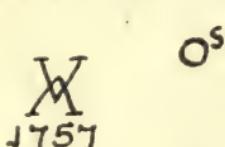
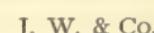
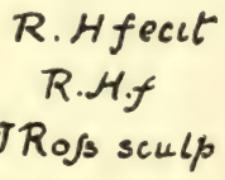
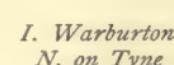
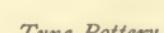
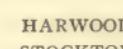
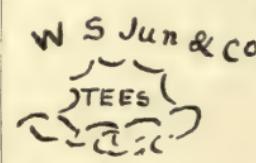
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Bernard Moore. Stoke-upon-Trent Staffs. on Flambé glazed ware		Wileman and Co. Foley Potteries Longton, Staffs.
			
	Ridgway. Shelton, Staffs.		E. J. D. Bodley. Burslem, Staffs.
	Aller Vale and Watcombe Art Potteries, S. Devon. Mark also ALLER VALE		Brownfields Pottery Cobridge, Staffs.
	Royal Essex Pottery, Castle Hedingham Essex		
	W. Howson Taylor. Ruskin Pottery, Birmingham		J. Dimmock and Co. Hanley, Staffs.
	Torquay		Old Hall Porcelain Works Hanley, Staffs.
	Tooth and Co. Bretby Pottery near Burton-on-Trent		"

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	W. Adams and Co. Tunstall Staffs.		T. and R. Boote, Burslem Staffs.
			Booths, Ltd. Tunstall Staffs.
	H. Alcock and Co. Cobridge Staffs.		Brannam. Barnstaple Devon
	John Aynsley and Sons Longton, Staffs.		Foley China Works Fenton, Staffs.
	W. Ault. Swadlincote near Burton-on-Trent		Burgess and Leigh. Burslem Staffs.
	Bishop and Stonier. Hanley, Staffs.		Burslem Pottery Co. Staffs.
			T. C. Brown-Westhead, Moore and Co.

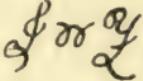
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Cochran and Fleming. Glasgow		Doulton and Co., Ltd., Burslem.
	Doulton and Co. Lambeth		"
	Doulton and Co., Ltd., Lambeth.		"
	"		"
	"		"
	"		Elton, Sunflower Pottery Clevedon, Som.
			Charles Ford. Burslem, Staffs.
			Th. Forester and Sons. Longton, Staffs.

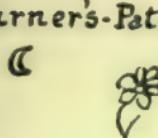
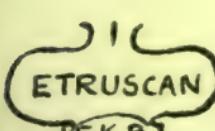
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Furnivals, Ltd. Cobridge, Staffs.		Lovatt and Lovatt near Nottingham
	W. H. Goss. Stoke-upon-Trent Staffs.		
	W. H. Grindley and Co. Tunstall		J. Macintyre and Co., Burslem, Staffs.
	G. Jones and Sons. Stoke-upon-Trent Staffs.		A. Meakin, Ltd. Tunstall, Staffs.
	Locke and Co. Worcester		J. and G. Meakin. Hanley, Staffs.

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Bow A in blue anchor, etc. in red.		Derby-Chelsea See p. 96
	imp. ? Tebo		Derby late 18th cent.
	in blue on figures		Bristol p. 95
	inc.		Lowestoft p. 98
	in red with crescent in blue		on transfer print ? Liverpool p. 98
	<b>Coalport</b> on the same piece		Pinxton in red
	Salopian		imp.
	See p. 96		in puce
			Rockingham pr. in pink p. 99
	? Tebo		inc. on a figure
			inc.
	? Chelsea inc.		New Hall 1799 p. in colour
	? Chelsea or Derby inc.		Stoke-upon-Trent c. 1830 imp.
	inc. on a ? Chelsea jug		

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	? Church Gresley c. 1800 inc.		<b>Worcester</b> 1783-93 (See p. 101)
	<b>Worcester</b> on blue printed ware, c. 1770		Flight & Barr inc.
	Workmen's marks. Wall period (1751-83) p. in blue		on Chamberlain's Worcester Early 19th cent.
	p. in black and blue		Grainger's Worcester (p. 101)
	p. and inc.		<b>Hylton</b> Early 19th cent. pr.
	? Tebo inc.		<b>Newcastle</b> Jackson & Patterson Early 19th cent.
	p. in blue		late 19th cent.
	p. in pink		
	John Donaldson's signature		
	R. Hancock printed ware		1740-1817
	..		
			<b>Stockton-on-Tees</b> late 19th cent.
			William Smith See p. 102

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
SEWELL	imp. See p. 102	W.S & S S & G S & C <sup>o</sup> G G	imp. on red ware. Isleworth Early 19th cent. (See p. 105).
Dixon Co.			
Dixon, Phillips & Co.		Smith Lambeth	Early 19th cent. stoneware
TWIGG	Kilnhurst, near Rotherham 1839 onwards	W. GREEN VAUXHALL London	Early 19th cent.
SOWTER & C <sup>o</sup> MEXBRO'	late 18th cent.	WH	painter on saltglaze ? Willem Horlogius
Swillington Bridge Pottery J. Wildblood		John Toft	Inc. on saltglaze
Yates LEEDS	on early 19th cent. porcelain	W	p. on saltglaze ? Wedgwood
Nottingham Oct. the 22 1702	inc.	Wolfe	Stoke-upon- Trent c. 1840
H.P. <sup>2</sup> 1808	? Herculaneum imp.	W	
JOSEPH THOMPSON WOODEN BOX POTTERY DERBYSHIRE	The Hartshorne Potteries 1818 onwards	Spode's Imperial	See p. 107
John Milsom Maker 124 Temple Street Bristol 1830	imp. on brown stoneware	E. WOOD sculpt. E. HEWITT Pinxt.	Burslem
BRADLEY & C <sup>o</sup> COALPORT	c. 1800	E. WOOD & SONS	on a figure
		WOOD	See p. 107
		JL	
		STUBBS.	? J. Lockett (p. 107). inc.
			Dale Hall 1790-1829 imp.

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
BATHWELL GOODFELLOW	Burslem c. 1800-1819 imp. succeeded the above in 1819	J & W RIDGWAY	Hanley
E. CHALLINOR	on red ware ? Burslem	W. RIDGWAY & CO	See p. 110
<i>Joseph Edge</i> 1760		CAULDON	"
H. & A	Hailes & Adams late 18th cent.	CAULDON PLACE ENGLAND	"
  	Wilson See p. 109	GLASS, HANLEY	c. 1830
HAMILTON STOKE	1818—	W. Clowes	Port Hill, c. 1810
T. MAYER LONGPORT	with printed cartouche and crest (a horse) c. 1830	B. ADAMS	Early 19th cent.
COURTHOPE	Early 19th cent.	BOURNE NIXON & CO 1830	Tunstall
JOHNSON HANLEY Stone-China	19th cent. pr. in blue		John Yates Fenton, c. 1830
William Heath	Early 19th cent. imp.	CYPLES & BARKER	Longton, c. 1800
T. H. & CO	? T. Heath & Co.	B	Barlow (successor of the above)
INDIAN TREE J. M. & CO.	J. Meigh & Sons c. 1861	Martin, Shaw & Cope Improved China	in a cartouche, Longton Early 19th cent.
TOFT & MAY	Hanley, c. 1830		Fenton, c. 1845 imp.
HAWLEY	Foley, 1842—	T. HEATH BURSLEM	printer early 19th cent.
		E. & G. Phillips LONGPORT	in a wreath Early 19th cent.

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
R. HALL	Sytch pottery Burslem	MARE	c. 1830 imp.
I. HALL & SONS	Early 19th cent. imp.	G TAYLOR	Hanley 1786-1802
<b>Turner's Patent</b> 	Lane End (See p. 99) pr. in blue	WHITENING I.	19th cent.
R.S.	Cobridge imp.	B. W. & Co	Bates, Walker & Co.
STEVENSON	(see p. 112)	GILDEA & WALKER	Late 19th cent.
R STEVENSON & WILLIAMS	pr. in blue		? Wincanton delft c. 1720 See p. 104
<i>Published by E. JONES COBRIDGE September 1, 1838</i>	imp.		
	Elkin, Knight and Bridgwood at Foley c. 1820-50		Ireson (Wincanton) p.
<b>KNIGHT ELKIN &amp; CO IRONSTONE CHINA</b> 	pr. in blue		
J. CLEMENTSON Bread Street SHELTON NOVEMBER 5th 1839	pr.		
<i>I. Theophilus Stringfellow made this puzzle jug 1816</i>	Inscribed		



## PERSIA, SYRIA, ASIA MINOR AND EGYPT

THE pottery of the Near East, while embracing many kinds of earthenware, is usually characterised by a friable body of sandy texture: this is occasionally coated with tin-enamel, oftener with white "slip," though it is sometimes decorated directly on the body. Painting in blue and brown, turquoise and green, or in lustre pigments was practised from very early times, and the ware, except when tin-enamelled, has a translucent glaze of remarkable depth and quality. It appears probable that Egypt was the nursery of the art after the fall of the Roman Empire and in the early Middle Ages, and that its practice spread thence into Syria, Persia, and Asia Minor, where brilliant and attractive types of pottery were made from the eleventh to the seventeenth century. The rubbish mounds which cover the site of Fostat (Old Cairo) have proved rich mines of fragments and waste pieces of pottery evidently thrown away from kilns—many of which bear marks; some of the marks show that Persian and Syrian potters, or their descendants, were working in Egypt alongside the native Egyptians. Indeed the most common name *Ghaiby* signifies "stranger," and is qualified on one piece with the further description *El Châmy*, "the Syrian." The dates of these marked fragments range from the ninth to the seventeenth century.

Lustre pigments were used with great skill in Persia from the thirteenth to the seventeenth century, and perhaps also in Egypt at an earlier date. Under Turkish rule, from the sixteenth century onwards, a particularly beautiful pottery of the same type was made in Asia Minor and at Damascus. This ware, formerly known as Rhodian and Damascus ware, is noted for its brilliant colours and its decorative schemes of semi-naturalistic flowers—pinks, hyacinths, marigolds, roses, fritillaries, etc. A large propor-

tion of this ware, exclusive of that made at Damascus, is distinguished by the use of a fine red pigment, always in palpable relief. This pigment, generally known as "Rhodian red," was obtained from Armenian bole.

Marked examples of Persian, Syrian and Turkish wares are uncommon.

A translucent pottery, which is generally known as Persian porcelain, was made at a very early date, and then again about 1600 and even as late as 1800. This ware frequently bears delicately incised patterns or is ornamented with pierced patterns the openings of which are filled with glaze. It was formerly known in England as "Gombroon Ware."

The marks found on Persian pottery occur most frequently on the wares of the sixteenth to the nineteenth century, particularly on the pieces in which Chinese influence is apparent in the decoration. Marks also occur on Anatolian wares of minor importance.

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
عليه	Ghaïby (=stranger) 16th cent. one of his pieces also bears the words El Châmy, meaning the Syrian	عمل الم Hormizi	El Hermizi (=from Hormuz in Persia) 16th cent.
ع	"	عمل الم مصري	"
ع	"	عمل الم مصري	"
ع	"	عمل الشاي	El Châmy, Syrian
ع	Son of Ghaïby	عمل الشنا	"
ع	Aagami (=Persian) 16th cent.	عمل الم تaurizi	El Taurizi (=from Tauris) 16th cent.
غزال	Ghazal 16th cent. Syrian style	ح 2	Mark on 14th cent. ware
الخنا	"	أيو	Aioub 13th or 14th cent. Egyptian
		بسم	Bism 16th and 17th cent. Syrian style

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	El Chaer 15th cent. Egyptian		Charaf
	El Siouaz 16th cent. Syrian		Abou-l-iizz 17th cent. Egyptian
	El Istaz, 13th or 14th cent. Persian		Abolo 17th cent. Egyptian
	El Maallem 15th or 16th cent. Egyptian		Aahmad. Egyptian
	El Mouslem on ? 9th cent. lustered ware Egyptian		Rikk. Style of Damascus
	Nakkach 15th or 16th cent. Syrian style		Fath : style of Damascus 16th cent.
	El Barrany 13th cent. Egyptian		Kallass. Syrian style
	El Fakid 16th cent. Syrian style		Tal : 16th 17th cent. Egyptian

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Persian blue and white faience, 16th or 17th cent., imitation of a Chinese seal		= " Belonging to Ahmed. Made by Muhammed Ali A.H. 1232 (= A.D. 1817)
	Persian "porcelain" p. in lustre 16th or 17th cent.		=? " Made by Muhammed Harbaty "
	Signature of Hatim		Blue and white Persian, 19th cent.
	= " The decorator of it the poor Zari A.H. 1025 (= A.D. 1616) on blue and white faience		"
	= " The work of Mahmud Mi'mar of Yezd "		"
	17th Persian resembling a Chinese mark		"
	10th cent. Persian		Turkish faience 16th cent.
	= " Made by Muhammed Ali A.H. 1234 (= A.D. 1819) On "Gombroon" ware		Anatolian faience 17th cent.
	Mark of Youaz 18th cent.		



## CHINESE PORCELAIN

IT seems probable from literary evidence that porcelain was made in China at least as early as the T'ang dynasty (618-906 A.D.), but no examples of this period have reached Europe. The various makes of the Sung (960-1279) and Yuan (1280-1367) dynasties are known to us chiefly through a few of the coarser specimens of the creamy white ware of Ting-chou and the grey green celadon of Lung-ch'üan-hsien, and through the comparatively modern copies which abound. Marks on these wares appear to have been unusual, though we read that the Chün-chou porcelain was sometimes marked with an engraved numeral, and a palace mark of the Yuan dynasty (*Shu fu*) is given on p. 149. Under the Ming dynasty (1368-1644 A.D.), the Yung-lo period (1403-24) was celebrated for its fine white porcelain with engraved ornament; the Hsüan-tê period (1426-35) for blue and white (*i.e.* white porcelain painted in underglaze blue) and a brilliant underglaze red decoration; the Ch'êng-hua period (1465-87) for coloured decoration, painted in enamels and in glazes; the Hung-chih period (1488-1505) for a pale transparent yellow; the Chia-ching period (1522-66) for blue and white; the Lung-ch'ing (1567-72) and Wan-li (1573-1619) periods for enamelled decoration combined with underglaze blue, principally in five colours, including green, yellow, manganese purple and red. Genuine specimens of Ming porcelain made before the sixteenth century are practically unprocurable, though the marks of Hsüan-tê and Ch'êng-hua occur very commonly on comparatively modern wares.

The reigns of K'ang-hsi (1662-1722), Yung-chêng (1723-35) and Ch'ien-lung (1736-95) have supplied practically all the finest Chinese porcelain in European collections. The K'ang-hsi period is noted for the perfection of blue and white porcelain; enamelled

porcelains in three and five colours,<sup>1</sup> with a predominance of green in various shades, whence the French name *famille verte*; porcelain with coloured grounds, e.g. greenish-black, powder-blue, coral-red, coffee-brown, leaf-green, etc., and reserved decoration in other colours; single-coloured wares with glazes of *sang de bœuf* red, peach-bloom, apple-green, and other tints. The reign of Yung-chêng (1723-35) was noted for the clever imitations of the ancient wares of the Sung dynasty with single-coloured, splashed, and crackled glazes. Indeed most of the archaic-looking specimens in our collections, with glazes of this description, were made about this time. Among enamels the various rose tints which came into use at the end of the preceding reign, were fully developed; and this period marks the transition of the *famille verte* into the *famille rose*, the old translucent enamels of limited range being replaced by an extended palette of opaque colours. The elaborately and minutely painted "egg-shell" plates and services (often with ruby-red ground underneath) were decorated at Canton mainly for export; and from this time onward large consignments of porcelain decorated to order with crests and coats of arms were shipped to Europe. The porcelain itself was made, like nearly all the Chinese porcelain known to us, at Ching-tê-chén,<sup>2</sup> in the province of Kiangsi, but the enamelled decoration in Western taste was added in Canton.

During the long reign of Ch'ien-lung (1736-95) mechanical perfection was reached in the manufacture of porcelain. There was little, old or new, that the potters could not achieve. Their glazes imitated jade, bronze, carved wood, lacquer, natural stones, and all kinds of ornamental materials; and many new glaze colours were adopted, e.g. *soufflé* red of coral tint, deep sapphire blue (known as the "Temple of Heaven" blue), "iron-rust" and "tea-dust" glazes. The painted wares are wonders of manipulative skill, though their delicate and elaborate finish may not be so pleasing as the bolder style and broader effects of the K'ang-hsi porcelains. A gradual but sure decline set in after the reign of Ch'ien-lung, and the nineteenth-century porcelain can usually be distinguished from the old wares by its inferior potting, weaker

<sup>1</sup> The enamels are always translucent, and at this time an overglaze enamel blue largely replaced the underglaze blue in the five-colour decoration.

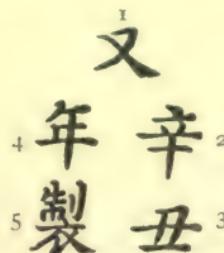
<sup>2</sup> The principal exception to this statement is the ivory-white porcelain known in France as *blanc de Chine*, which has been made in the province of Fu-chien from the early part of the Ming dynasty.

colours, and comparative poverty of design. Marks on Chinese porcelain group themselves as follows:—(A) Date marks. (B) Hall marks. (C) Marks of commendation, description, etc. (D) Signatures. (E) Symbols. The inscriptions are either in ordinary script or in ancient seal characters (see p. 136), the ideographs being arranged in parallel columns, read from the top, and the columns taken from right to left. The mark is nearly always under the base and sometimes enclosed in a double ring, but on some of the older specimens it occurs on the side or neck of the vessel in a single vertical or horizontal line. It is usually painted in blue under the glaze; though it also appears in red, black or gold on the glaze, particularly on wares of the present dynasty; and it is sometimes stamped like a seal in the body of the ware.

(A) DATE MARKS.—Chinese dates are reckoned by two systems of chronology—(1) Cycles of sixty years; (2) the *nien-hao*, i.e. arbitrary names given by the Emperors to the periods during which they reigned.

1. *Cyclical dates* are not common and are, as a rule, inconclusive, because they mention only the year of the cycle without specifying the cycle itself. The Chinese cycles are reckoned from B.C. 2637; but the table on p. 133, which begins at the 45th cycle and ends with the 76th (*i.e.* A.D. 4 to 1923), will suffice for ceramic purposes. Each year of the sixty is known by a name composed of one of the "Ten Stems" combined with one of the "twelve Branches," which are also the names of the signs of the Zodiac. Two examples will explain their use:—

Wu-ch'ênen year. The first two characters will be found to



represent the fifth year in the table, but no indication is given of the cycle to which it belongs. The second instance is exceptional

and the date can be guessed. It reads Yu <sup>1</sup> hsin-ch'ou <sup>2</sup> nien <sup>3</sup> chih = <sup>4</sup> made in the <sup>5</sup> hsin-ch'ou year recurring. The hsin-ch'ou year, the 38th of the cycle, recurred in the reign of Kang-hsi who completed a full cycle of his reign in A.D. 1721.

2. The commonest system of dating porcelain is by the *Nien-hao*, or reign-name adopted by the Emperor on the New Year succeeding the death of his predecessor. These dates are usually written in six characters in two columns; the name of the dynasty coming first, followed by the reign-name of the Emperor; the usual ending is *nien* (year or period) *chih* (made), but the latter word is occasionally replaced by *tsao* which also

**化 大**<sup>1</sup> means "made" (see p. 150) e.g. <sup>1</sup> *T'a Ming*  
**年 明**<sup>2</sup> <sup>3</sup> *Ch'eng hua nien chih* = made in the <sup>3</sup> *Ch'eng*  
**製 成**<sup>3</sup> <sup>4</sup> *hua* period (of the) <sup>1</sup> <sup>2</sup> great *Ming* (dynasty).  
 The mark is sometimes shortened into four characters by the omission of the name of the dynasty, (see p. 135). The individual year of the reign is very rarely specified. Occasionally the word *yü*, Imperial, is used instead of *nien*: (see p. 150).

The reader is cautioned that these reign-marks cannot be accepted as true dates, without other evidence. The Chinese, who venerate antiquity, make a practice of putting ancient dates on modern wares. *Hsüan-tê* and *Ch'eng-hua* in the *Ming* dynasty, *K'ang-hsi*, *Yung-chêng* and *Ch'ien-lung* of the *Ch'ing* dynasty are commonly used in this way, because of the ceramic greatness of the reigns indicated. The exception to this caution is the Imperial porcelain, on which the mark is accurately and skilfully inscribed.

The following tables include the principal reign-names of the *Ming* and *Ch'ing* dynasties, marks previous to these being virtually unknown, although they are reputed to have been first placed on Imperial wares by order of the Emperor Chén-tsung in the period *Ching-tê* (1004-7 A.D.). From the reign of *Yung Chêng* onwards seal characters were commonly used in the reign-marks, as shown below. A list of Chinese numerals is appended.

(B) HALL MARK.—The term "hall" here used is vague but comprehensive. It may refer to the shed of the potter, the studio of the painter, the shop of a dealer, the hall of a noble

or the palace or pavilion of an Emperor. It may equally signify the place where, or the place for which the ware was made; and in the absence of any preposition the meaning of the hall-mark must often remain obscure. The word used in those marks is usually *t'ang*, a hall (see p. 142); but *t'ing*, a summer-house also occurs, as well as *chai*, a studio (p. 144), *hsuan*, a terrace (p. 151), and *fang*, a retreat (p. 143).

(C) MARKS OF COMMENDATION, etc., include (1) laudatory terms such as *Pao shêng* (of unique value) on p. 147, "a gem among precious vessels of rare jade" (p. 146), etc., referring to the beauty of the ware; (2) words of good omen such as *Shou* (longevity), *Fu* (happiness), etc., implying a wish for the welfare of the owner of the vessel; and (3) inscriptions which refer to the subject of the decoration, e.g. *Tsai ch'u'an chih lo* = "Feeling pleasure in the water," the subject being fishes in a pool (see below).

(D) SIGNATURES are rare on Chinese porcelain, chiefly because of the minute division of labour in the factories, where one piece sometimes passed through seventy hands. Some of the "hall marks," however, must be regarded as containing "studio names" of potters or decorators, and therefore as a kind of signature.

(E) SYMBOLS, DEVICES, etc., so dear to the Chinese mind, are often found in place of a written mark, the commonest being the Eight Buddhist symbols, the attributes of the Taoist Immortals, the Hundred Antiques, and Emblems of Happiness or Long-life such as the bat and the fungus. More rarely a group of objects can be translated rebus-fashion into a good wish; e.g. a pencil-brush (*pi*) with a cake of ink (*ting*) and a (*ju-i*) sceptre or magic wand, together connote the phrase *Pi ting ju-i*, "May (things) be fixed as you wish" (p. 141).

In the year 1667 the Emperor K'ang-hsi forbade the use of the Imperial title or any sacred phrase on china, lest it should be broken and desecrated. It is unlikely that the prohibition remained in force for more than a few years, but during that time the double ring intended to enclose the mark either remained blank or was filled with a device or symbol or some other permissible substitute.

chih

知 在

tsai

lo

樂 川

ch'u'an

## CHINESE POTTERY

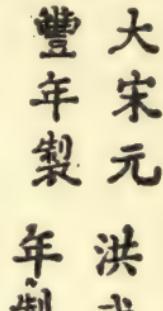
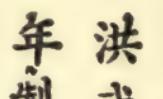
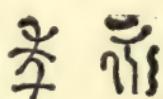
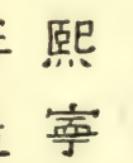
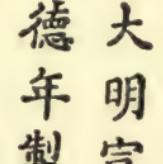
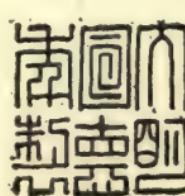
THE manufacture of pottery in China is of immemorial antiquity, but its history prior to the Han dynasty (B.C. 206-A.D. 220) is only of antiquarian interest. At this time it appears from literary evidence that stoneware, a very hard and partially vitrified pottery, was made; and from actual existing specimens that a red earthenware with green or yellow glaze was fashioned in vases of more or less artistic form, borrowed from the still more ancient bronzes. The spread of tea-drinking during the T'ang dynasty (A.D. 618-906) proved, no doubt, a great stimulus to the potters, but we know little about the results of their efforts before the Ming dynasty (A.D. 1368-1644). It was in the reign of Chêng-tê (1506-1521) that the potteries of Yi-hsing-hsien, in the province of Kiangsu, were started. The Yi-hsing ware is an unglazed pottery of varying hardness, and usually of red, buff, or fawn colours. It was called by the Portuguese "buccaro," and is best known in tea-pots of fantastic shapes, such as Böttger of Dresden, certain Dutch potters, and Dwight and Elers in England copied at the end of the seventeenth and the beginning of the eighteenth centuries. The later examples are often enamelled and the manufacture continues to this day. Important stoneware factories exist in the province of Kuang-tung, dating perhaps from the Sung dynasty (A.D. 960-1279), but best known to us by their later products, *e.g.* jars, vases, and figures with splashed and mottled glazes with a prevailing blue or bluish grey tone streaked and flecked with scarlet, green, and olive brown. There are potteries near Peking producing good copies of the porcelain with turquoise and aubergine glazes, and there are many obscure factories which supply local needs; but the Chinese pottery in European hands can, as a rule, be safely assigned to either a Yi-hsing or Canton origin.

Marks on Chinese pottery usually consist of impressed seals giving the name (or art-name) of the potter or place of manufacture; and date-marks are uncommon.

CYCLICAL SIGNS.	CYCLE BEGINNING					CYCLICAL SIGNS.	CYCLE BEGINNING				
	A.D.	A.D.	A.D.	A.D.	A.D.		A.D.	A.D.	A.D.	A.D.	A.D.
	4	64	124	184	244		4	64	124	184	244
	304	364	424	484	544		304	364	424	484	544
	604	664	424	484	544		904	964	724	784	844
	904	964	724	784	844		1204	1264	1024	1084	1144
	1204	1264	1024	1084	1144		1504	1564	1324	1384	1444
	1504	1564	1324	1384	1444		1804	1864	1624	1684	1744
子丑寅卯辰巳午未申酉戌亥子丑寅卯辰巳午未申酉戌亥	04	64	24	84	44	午未申酉戌亥子丑寅卯辰巳午未申酉戌亥子丑寅卯辰巳午未申酉戌亥	34	94	54	14	74
甲乙丙丁戊己庚辛壬癸甲乙丙丁戊己庚辛壬癸甲乙丙丁戊己庚辛壬癸	05	65	25	85	45	甲乙丙丁戊己庚辛壬癸甲乙丙丁戊己庚辛壬癸甲乙丙丁戊己庚辛壬癸	35	95	55	15	75
	06	66	26	86	46		36	96	56	16	76
	07	67	27	87	47		37	97	57	17	77
	08	68	28	88	48		38	98	58	18	78
	09	69	29	89	49		39	99	59	19	79
	10	70	30	90	50		40	100	60	20	80
	11	71	31	91	51		41	101	61	21	81
	12	72	32	92	52		42	102	62	22	82
	13	73	33	93	53		43	103	63	23	83
	14	74	34	94	54		44	104	64	24	84
	15	75	35	95	55		45	105	65	25	85
	16	76	36	96	56		46	106	66	26	86
	17	77	37	97	57		47	107	67	27	87
	18	78	38	98	58		48	108	68	28	88
	19	79	39	99	59		49	109	69	29	89
	20	80	40	100	60		50	110	70	30	90
	21	81	41	101	61		51	111	71	31	91
	22	82	42	102	62		52	112	72	32	92
	23	83	43	103	63		53	113	73	33	93
	24	84	44	104	64		54	114	74	34	94
	25	85	45	105	65		55	115	75	35	95
	26	86	46	106	66		56	116	76	36	96
	27	87	47	107	67		57	117	77	37	97
	28	88	48	108	68		58	118	78	38	98
	29	89	49	109	69		59	119	79	39	99
	30	90	50	110	70		60	120	80	40	100
	31	91	51	111	71		61	121	81	41	101
	32	92	52	112	72		62	122	82	42	102
	33	93	53	113	73		63	123	83	43	103

## CHINESE DATE MARKS

NIENHAO OF THE EMPERORS ON PORCELAIN AND POTTERY

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Wu fēng èrh niēn = second year of Wu Fēng, i.e. 56 B.C.		Sung dynasty Yuan Fēng (1078-85)
	Yung p'ing yüan niēn tsao = made in the first year of Yung P'ing, i.e. 58 A.D.		Ming dynasty Hung Wu (1368-98)
	Sung dynasty Ching Tē (1004-7)		Yung Lo (1403-24)
	Hsi Ning (1068-77)		The same in archaic script Hsian Tē (1426-35)
			The same in seal characters

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
大明成化年製	Ming dynasty Ch'êng Hua (1465-87) The same	大明萬曆年製	Ming dynasty Wan Li (1573-1619)
成化年製	The same in seal characters	大明天崇禎大清順治年製	T'ien Ch'i (1621-27)
成化年製	Hung Chih (1488-1505)	崇禎大清順治年製	Ch'ung Chên (1628-43)
大明弘治年製	Chêng Tê (1506-21)	順治年製	Ch'ing dynasty Shun Chih (1644-61)
大明正德年製	Chia Ching (1522-66)	大清康熙年製	The same in seal characters
大明嘉靖年製	Lung Ch'ing (1567-72)	康熙年製	K'ang Hsi (1662-1722)
大明隆慶年製		康熙年製	The same in seal characters

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
大清雍正年製 大清雍正年製 大清乾隆年製 大清乾隆年製 大清嘉慶年製 大清嘉慶年製 大清道光年製	Ch'ing dynasty Yung Chêng (1723-35) The same in seal characters Ch'ien Lung (1736-95) The same in seal characters Chia Ch'ing (1796-1820) The same in seal characters Tao Kuang (1821-50)	大清咸豐年製 大清咸豐年製 大清同治年製 大清光緒年製 大清光緒年製 大清宣統年製	Ch'ing dynasty Tao Kuang (1821-50) Hsien Fêng (1851-61) The same in seal characters T'ung Chih (1862-74) The same in seal characters Kuang Hsü 1875-1909 The same in seal characters Hsüan T'ung 1910-12

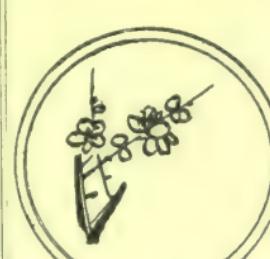
## CHINESE NUMERALS

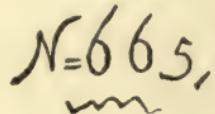
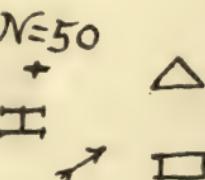
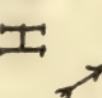
1	一	丨	壹	Yi
2	二	丨丨	貳	Erh
3	三	丨丨丨	叁	San (rare)
4	四	乂	肆	Ssü
5	五	乂乂	伍	Wu
6	六	乂乂乂	陸	Liu
7	七	一	柒	Ch'i
8	八	二	捌	Pa
9	九	三	玖	Chiu
10	十	一丨	拾	Shih

These Chinese numerals will assist in calculating those rare Chinese and Japanese dates in which a particular year, month, or day is specified. Three forms are given: the common form on the left, the short form in the middle; and the long form on the right. Chinese numerals of the common form were used as marks on the Chün-chou porcelain of the Sung dynasty (960-1279 A.D.).

The numerals in Japanese read:—1. Ichi. 2. Futatsu or Ni. 3. San. 4. Yotsu or Shi. 5. Itsutsu. 6. Mutsu or Roku. 7. Nanatsu or Shichi. 8. Yatsu or Hachi. 9. Kokohotsu or Ku. 10. Ju or To.

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	<b>The Eight Precious Things (Pa Pao)</b> Chu (a jewel)		<b>The Eight Buddhist Emblems (Pa Chih-ssiang)</b> Ch'eng (a bell). Sometimes the wheel (lun) is substituted for the bell
	Fang-shêng (a lozenge, symbol of victory)		Lo (a conch shell)
	Hua (a painting)		San (State umbrella)
	Ch'ing (a hanging musical stone of jade)		Kai (canopy)
	Shu (a pair of books)		Lien Hua (lotus flower)
	Chüeh (a pair of rhinoceros horn cups)		P'ing (vase)
	Ai-yeh (an artemisia leaf)		Yü (a pair of fishes)
			Chang (entrails) an endless knot

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	A hare looking at the moon. K'ang-hsi period (1662-1722)		Lotus flower
	A hare (T'u). Late Ming and K'ang-hsi periods		
	The hare which lives in the moon making the elixir of life, is venerated by the Taoists		Flowers
	Artemisia leaf : a good omen		Prunus spray (Mei hua)
			Fungus (Lingchih) Emblem of Longevity
			
	Lotus flower		A bat and two peaches (Fu shou Shuang ch'ian) a rebus = "Happiness and longevity both complete"

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Flower		A four-legged incense burner
	"		A tripod incense burner
	"		A tripod vase
	Head of a ju-i sceptre (of Longevity)		A tailless stork.
	Endless knot		Marks engraved on specimens in the Dresden collection :—zigzag, on blue and white :
	Insect		cross on Japanese wares : H, on Chinese famille verte : triangle, on white Chinese : arrow, on red Chinese : parallelogram on "Old Indian" porcelain
	Four-legged incense burner (Ting) See p. 97		
			
			
			

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Fu (one of the 12 ancient embroidery ornaments)		Lozenge symbol
	Pearl symbol		Pair of books
	Shell symbol		Cash symbol
	Pearl symbol		Two fishes, emblem of felicity
	? Musical instruments		Perhaps rhinoceros horn cups
	Lozenge symbol		
	Swastika symbol or fylfot, in a lozenge		A brush (pi) a cake of ink (ting) and a sceptre of longevity (ju-i), making the rebus Pi ting ju-i = "May (things) be fixed as you wish!"
	Lozenge symbol		

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
佳器玉堂	Yü t'ang chia ch'i = beautiful vessel for the jade hall. Late Ming and early Ch'ing dynasties	致遠堂製	Chih yuan t'ang chih = made at the hall of wide extension. 1736-95
堂製永樂	Yung lo t'ang chih = made at the Yung lo (perpetual enjoyment hall) c. 1730	敬畏堂製	Ching wei t'ang chih = made for the hall of respectful awe. A palace mark 1736-95
堂製彩華	Ts'ai hua t'ang chih = made at the hall of brilliant painting. 1820-50	德馨堂製	Tê hsing t'ang chih = made for the hall of fragrant virtue. 1573-1620
荷賞	Chih hao t'ang ch'ing shang = pure gift from the hall of good endeavour. 1821-50	漪游堂	Lu i t'ang = Hall of green ripples : 18th cent.
彩秀堂製	Ts'ai hsiu t'ang chih = made at the hall of brilliant decorations. 1821-50	玉海堂製	Yü hai t'ang chih = made in the hall of ocean jade. 1662-1722
文友堂製	Yu tzü t'ang chih = made for the hall of friends and scholars. 1662-1722	慎德堂製	Shên tê t'ang chih = made for the hall of cultivation of virtue. Palace mark 1820-50

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
博古製	Shên tê t'ang po ku chih = antique made at the Shêntê hall, 1820-50	堂製	Lin yü t'ang chih = made at the hall of abundant jade. 1662-1722
慎德堂	Chü shun mei yü t'ang chih = made at the Chü shun hall of beautiful jade. late 17th cent.	景濂堂	Ching lien t'ang fang ku chih = imitations of antiques made at the Chinglien hall. late 18th cent.
聚順美彩潤	Ts'ai jun t'ang chih = made at the hall of brilliant colours. early 19th cent.	養和	Yang ho t'ang chih = made at the hall for the cultivation of harmony. 1723-35
益右大樹	I yu t'ang chih = made at the hall of ? prosperity and profit. 17th cent.	瑞麓山	Jui lu shan fang chien chih = made in the mountain dwelling under the superintendence of Jui-lu. 1662-1722
奇玉	Ta shu t'ang chih = made at the big tree hall. 1820-50	蘭	Chih lan chai chih = made in the epidendrum studio. 17th cent.
堂製	Ch'i yü t'ang chih = made at the hall of rare jade. 1662-1722	寧	Tan ning chai chih = made in the pavilion of peace and tranquillity. 1736-95

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Ssü pu chai chih =made for the pavilion of meditation for the correction of faults. ? early 18th cent.		Yung ch'ing ch'ang ch'un =Eternal prosperity and enduring spring !
	Kuei yueh shan chuang=workshop of the Cassia Moon Mountain. 1820-50		T'ien ti yi chia ch'un=Springtime in heaven and earth—one family. (Motto of the late Empress Dowager)
	Jo shên ch'êng tsang=to be treasured like a gem from the deep. 18th and 19th cent.		and Ta Ya Chai =Pavilion of grand culture : (one of her palaces) late 19th cent.
	Huo ch'i jo shên ch'êng tsang=to be treasured like a deep jem from the boiling stream. early 18th cent.		Ssü yu mei yü ya chih=thoughts elegantly expressed in beautiful jade. 1662-1722
	Ya su kung shang =For the learned and common alike to take pleasure in. early 18th cent.		Ta chi=Great good-luck !
	Hsi ch'êng ku wan =antique of the "mat jewel" (i.e. scholar) 1662-1722		Chi hsiang ju i =Good fortune and fulfilment of wishes !
	Tê hua ch'ang ch'un=Virtue culture and enduring spring ! surrounded by the date mark of Wan-li (1573-1619)		Shuang hsi=Double(or wedded) joy ! On wedding gifts

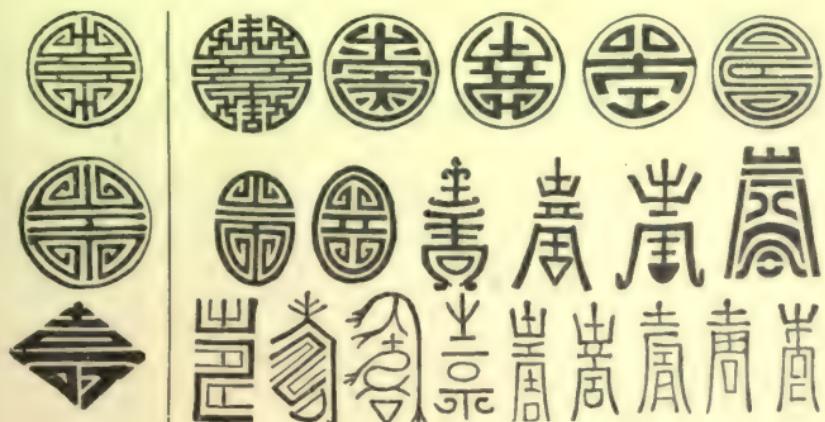
## MARK.

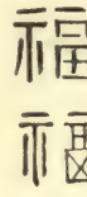
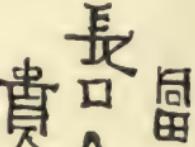
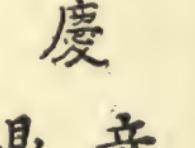
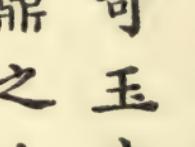
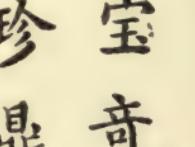
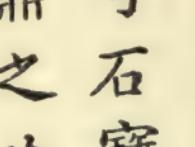
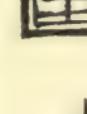
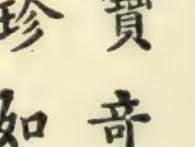
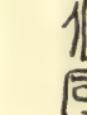
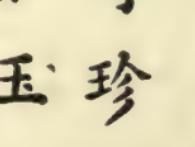
## DESCRIPTION.



Various forms  
of *Shou* =  
longevity, the  
common form  
of which is

壽



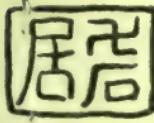
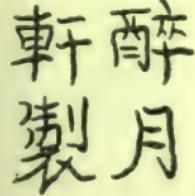
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Shou (longevity) A curious form known in Holland as the spider mark		Fu kuei chia ch'i = fine vase for the rich and honourable. 16th cent.
	Fu = happiness		Ch'ang ming fu kuei = Long life, riches, and honour in a circle like a "cash." 16th cent.
	in various forms		Ch'ing = Congratulations !
	"		Ch'i yü pao ting chih chén = A gem among precious vessels of rare jade! 1662-1722
	"		Ch'i shih pao ting chih chén = A gem among precious vessels of rare stone !
	Lu = emolument		Ch'i chên ju yü = A gem rare as jade ! 1662-1722
	An unusual form of Fu Shou = Happiness and long life !		
	Wan fu yu tung = May infinite happiness embrace all your affairs ! 16th cent.		

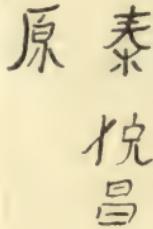
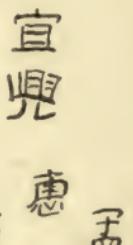
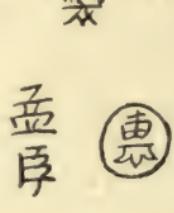
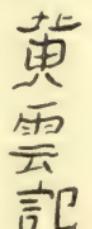
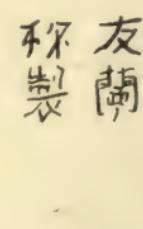
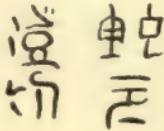
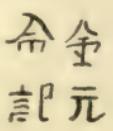
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
西玉友來寶勝丹桂 錦玉公用雅集	Hsi yü = Western jade early 18th cent.  Yu lai = Arrival of friends  Pao shèng = In- expressibly precious early 18th cent.  Tan kuei = red olive : emblem of literary honours 16th cent.  Nan ch'uan chin yü = embroidered jade of Nan-ch'uan (a name for Ching- tê-chén). 1662-1722  Shuai fu kung yung = for public use in the general's hall. 17th cent.  Shêng yu ya chi = Elegant collec- tion of holy friends 1662-1722	愛蓮博古天官 珍賞珍玩賜福 萬壽無疆	Ai lien chén shang = Precious reward of the lover of the lotus ! 1820-50  Po ku chén wan = a jewelled trinket of antique art  T'ien kuan tz'u fu = May the heavenly powers confer happiness !  Wan shou wu chiang = A myriad ages never ending !
南川師府聖友		壽	Wan shou wu chiang = A myriad ages never ending ! Usually written in an horizontal line

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
山 文 章 斗 玉 古 珍 雅 全 聖 順 興 國	<p>Wên chang shan tou = Scholarship lofty as the hills and the Great Bear ! 1662-1722</p> <p>Yü = jade</p> <p>Ku = antique 1662-1722</p> <p>Chêng = a pearl 1662-1722</p> <p>Ya = elegant 17th cent.</p> <p>Ch'üan = complete 17th cent.</p> <p>Shêng = holy 1662-1722</p> <p>Shun = elegant 1662-1722</p> <p>Hsing = exalted 1662-1722</p> <p>Kuo = national 1662-1722</p>	天 雅 玩 真 玉 玩 玉 珍 玩 Wan yü = trinket jade	<p>T'ien = heaven early 18th cent.</p> <p>Ya wan = elegant trinket early 18th cent.</p> <p>Chêng yü = veritable jade</p> <p>Wan yü = trinket jade</p> <p>Chêng wan = precious trinket</p> <p>? Pao (precious) or Shan wang 18th cent.</p> <p>? A shop mark undeciphered</p> <p>Shih fu = manifest happiness enclosed in a ground, engraved 1662-1722</p>
			
			

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Fu fan chih tsao = manufactured on the boundaries of (the province of) Fuchien. Early 16th cent.		Shang su (name) 1736-95
	? Lai (a name) 1662-1722		Yuan Sin-hsing tsao = made by Yuan Sin-hsing 19th cent.
	? Chao-chin (a name) Early 18th cent. stamped		Chang Ming kao tsao = made by Chang Ming-kaو on biscuit 1662-1722
	Cheng ku shih = Cheng-ku family 18th cent. engraved		Chi = made to order (i.e. imperial)
	Li-chih (a name) stamped 18th cent.		Fa = emitted (i.e. for sale) 1622-1722
	Lin c'hang fa tsao = made by Lin-ch'ang fa 1736-95		
	Ch'en kuo chih tsao = made by Ch'en-kuo-chih on biscuit 1662-1722		
	Shu fu = imperial palace. On Yuan dynasty ware (1280-1367)		Baragon Tumed = Western Tumed 1820-50 (Mongolian script) Made for the princess of the west wing of the Tumed Mongolian banners

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
茶	Ch'a = tea	山人陳偉	Shan jen ch'en wei = The Hermit Ch'en-wei ? 17th cent. inc. on white Fuchien porcelain
酒	Chiu = wine		
湯	Tsao t'ang = decoction of dates (chow-chow)		
湯薑	Chiang t'ang = decoction of ginger		Hsieh chu tsao = made for the Hsieh bamboos early 19th cent.
船	Kuan lien fang chih = made for the look-lily boat (i.e. excursion boat for viewing the lotus flowers) 1736-95		Hsieh chu chu jen tsao = made for the Lord of the Hsieh Bamboos early 19th cent.
綠	Ts'ang lang lü shiu = green water of the boundless ocean 16th cent.	內官窯	Kuan yao nei tsao = made at the government factory 1820-50
滄		御製	Yung cheng yu chih = made by order of the Emperor Yung cheng (1723-35)
水	Chung ch'eng fu = father "governor" (i.e. governor of a province)	雍正	
波	Chung ch'eng = governor of a province. On copies of old crackle ware made 1723-35	奇	Lien ch'eng ch'i hou Probably Lien-ch'eng is a potter's name
父		連	
皇		成	
甲		后	
永			

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
王陞高製 	= Made by Wang Shêng-kao at the end of the 4th month of the 3rd year of Chia-ching" (i.e. 1798). on "rice-grain" porcelain		Yü fêng yang lin = Yang-lin of Yü fêng (a place not far from Ching-tê-chén). on an "egg-shell" plate
	Probably a copy of the letter G (1662-1722)		Yu chai = quiet Pavilion (studio name of painter) c. 1724. on an "egg-shell" plate
	Chu shih chü = The red rocks retreat		Kung ming fu kuei Hung fu ch'i t'ien = "A famous name, riches and honour : abounding happiness reaching to heaven !" on an "egg-shell" plate c. 1724
	Wan shih chü = The myriad rocks retreat		Uncertain seal marks
	Tsui Yuch hsian chih = made on the terrace of the drunken moon c. 1800	 	Square seal (1662-1722) copied at Worcester
	Ling nan hui chê = a Lingnan (i.e. Canton) painting ; and the seal Pai shih = White Rock (a studio name of a painter) c. 1724 on an "egg-shell" porcelain plate		Mark (undeciphered) on porcelain made for the Siamese market. 18th cent.

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Wu chén hsien yao = pottery of Wu chén-hsien		Canton stoneware Li-ta-lai (name of a potter) Canton stoneware 18th or 19th cent.
	Canton stoneware I shēng = Harmonious prosperity. on Canton ston- ware		T'ai yüan (potter) 18th or 19th cent.
	Ko Ming hsiang chih = made by Ko Ming-hsiang 18th cent.		Yüeh ch'ang (potter)
	Ko yuan hsiang chih = made by Ko Yuan-hsiang 18th cent.		Yi-hsing pottery Yi-hsing (on red stoneware of Yi- hsing-hsien, in Chang-chou-fu) 19th cent.
	Huang-yün chi = registered by Huang-yün 19th cent.		Hui Meng-ch'en and Hui
	Chien yüan kai ti = The respect of Chen-yüan 18th cent.		Yu-lan-pi chih = made by Yu-lan- pi
			Chin-Yüan-yu chi = registered by Chin-yüan-yu 19th cent.

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
陳天遂造	Ch'êng t'ien sui tsao = made by Ch'êng T'ien-sui. K'ang Hsi period (1662-1722)	吉造	Kung liang chi tsao = made by Kung Liang-chi. c. 1700
王作佐	Wang pu t'ing tso = made by Wang Pu-t'ing. Early 19th cent.	張家造	Chang chia tsao = made by Chang-chia. ? 16th cent.
蘭炳	Wang ping jung tso = made by Wang Ping-jung. Early 19th cent.	王明	Wang shih ch'ih ming = Mr. Wang Ch'ih-ming ? 16th cent.
萬曆丁酉天啟乙丑	Wan li ting yü ch'êng wên ching su = Ch'êng Wêng-ching modelled it in the <i>ting yü</i> year of Wan Li (1597 A.D.)	岸	Ts'ui. ? 13th cent.
陳文甫塑	T'ien ch'i i ch'ou nien chin shih chih = made by Chin-shih in the <i>i-ch'ou</i> year of T'ien Ch'i (1625 A.D.)	芝亭	Lai Kuan 17th cent.
生金式製		福臨	Yi-hsing pottery Chih ting = Sesamum pavilion 18th cent.
		福臨	Hsiu lung tê chi = recorded by Hsiu Lung-tê Early 18th cent.
		東陽	Ch'êng ming yüan chih = made by Ch'êng Ming-yüan. Early 18th cent.

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.	
仁和館 仁存堂	Jên ho kuan = house of benevolent harmony. Sung period. (960-1279 A.D.)	齋 製	湛 靜	Chan ching chai chih = made for the hall of pro- found peace. Early 19th cent.
仁存堂 三和	Jên ts'un t'ang = hall of benevolence. ? 18th century	軒 製	古 月	Ku yüeh hsüan chih = made on the ancient moon terrace. Early 18th cent.
堂 製	San ho t'ang chih = made for the hall of triple harmony. Early 19th cent.	珍 書 之 藏	焰 火 之 藏	Ch'ien yin shu wu ch'êng tsang = a gem to be treasured in the Ch'ien yin study. 18th cent.
三 和 至 器	Yü t'ang chia ch'i = beautiful vessel of the jade hall. Early 17th cent.	玉 瓶	玉 瓶	Yü chêng = a jade gem. 18th cent.
至 器	Shan tso. Shang ku t'ang kung tsao = made for general use in the Shang-ku hall. Shan tso = prov. of Shantung. 18th cent.	漢 林 學 院	漢 林 學 院	Shu ch'ang, <i>i.e.</i> made for the Shu ch'ang, a college in the Han lin University at Peking.
至 器 營 造	Nan hsiang t'ang = south aspect hall. 18th cent.	工 出 造	馬 臣	Kung = (good) workmanship. c. 1700
水 印				Ma chên Shih tsao = made by Ma Chén-shih.
				T'ang dynasty (618-906 A.D.)

## JAPANESE POTTERY

THOUGH a primitive pottery was made in Japan before our era, it was not till the practice of tea-drinking necessitated a better class of ware that anything of artistic pretensions was made. In the thirteenth century Kato Shirozaemon, better known as Toshiro, journeyed to China to learn the secrets of the Chinese potters. On his return he made the first glazed wares, which consisted chiefly of tea-jars and tea-bowls of fine stoneware with rich streaky glazes, amber brown, chocolate, and purplish black, sometimes superposed. A yellow glaze was added in the next generation. These glazes, known as *Seto gusuri*, or Seto glazes, were for long the only covering for Japanese pottery. Towards the end of the sixteenth century, after the invasion of Corea, a number of Corean potters were transplanted to Japan by the victorious Hideyoshi and proved a powerful influence in Japanese ceramics. Tea-drinking became an organised cult, and the tea societies (*Chanoyu*) acquired a semi-political significance. In their ceremonies the tea-drinkers studied an almost rude simplicity, and the wares affected by them were of an archaic character, so that the potters had to devote themselves to copying the old Seto and Corean wares. The latter included wares with greyish-white glaze, or grey stoneware inlaid with white or black clays in what was called *Mishima* style. Another important class of tea-ware was a soft pottery with smooth waxen glaze in brown, black, salmon red, or yellow colours, known as *Raku* ware and introduced by a Corean named Ameya early in the sixteenth century. A seal engraved with the word *Raku* (Happiness) was given to Chojiro, the second generation of the family in 1588, and has been used by his descendants ever since. *Raku* ware was easily made and required only a low temperature in the baking; it has been manufactured

by a large number of potters, professional and amateur, in various parts of Japan.

Among the old factories Takatori was noted for rich, variegated and mahogany glazes of the Seto style; Karatsu and Hagi for wares of Corean type; and Shigaraki for rough archaic pottery with blistered and corrugated glaze. A rich brown or slatey grey stoneware, with no glaze at all or only an accidental covering, was made in Bizen from early times: admirably modelled figures and groups have for long been made at Imbe, in this province. A grey stoneware with translucent glaze specked with brown was made at Iwaki in the province of Soma, and was generally decorated with a tethered horse, the princely badge of the province. Grey ware with fine inlaid white ornament, a development of the Corean *Mishima* style, is peculiar to Yatsushiro; and the province of Ise is distinguished by the work of a clever amateur of the eighteenth century whose art name is Banko. He also worked at Yedo copying Raku, Corean, and Kioto wares. His seal was used by Mori Yusetsu, who revived his work in 1830, and who was further noted for the use of interior moulds for his fine stoneware teapots which show outside the finger-prints of the potter.

The Kioto potters worked in every style, but the district of Awata is specially noted for a beautiful pottery with hard greyish white body and translucent glazes varying from grey to cream colour and finely crackled. In the early part of the seventeenth century this ware was painted in blue or brown under the glaze; but in the latter part of that period the celebrated potter, whose art name is Ninsei, learnt the secret of enamelling on the glaze from the porcelain makers in Hizen. He was followed by the Kenzan, Kinkozan, Hozan, Taizan and other families whose descendants in many cases still produce the finely enamelled Awata faïence. But the most beautiful pottery of this type is the ivory white ware of the province of Satsuma, with its lustrous velvety surface and scarcely perceptible crackle. This ware, which probably dates from the seventeenth century, was at first undecorated; enamelled ornaments were sparingly applied in the eighteenth century, but in modern times the quality of the ware has degenerated and the mass of decoration increased. Indeed a large proportion of the ware is now sent to Tokio, where it is entirely covered with rich enamels and gilding. There were other and older wares made in the province of Satsuma with

glazes of Seto type, shrivelled glazes resembling shark-skin in texture, mottled tortoiseshell glazes, and brown painted designs, but these are little known or appreciated in Europe.

Another kind of pottery, in close imitation of a Chinese ware called by the Japanese Kochi-yaki, was successfully made by Zengoro Hozen, whose art name is Eiraku. This is a stoneware or semi-porcelain with turquoise, green, and purple glazes usually kept apart by the raised outlines of the ornament, but sometimes laid on singly over the entire piece. Eiraku flourished in the first half of the nineteenth century and his family still uses his seal. He worked at Kioto and in the province of Kishiu or Kii.

Marks on Japanese pottery are incised, stamped, or painted. The stamps or seals are by far the most numerous. They usually give the name of the potter or place of manufacture or, more rarely, the name of the Temple or place where the ware was sold. Japanese craftsmen almost always adopt an "art-name," sometimes more than one, and these are the names that chiefly occur in the potter's marks. Thus Zengoro Hozen signed with the name *Eiraku* and also with the seal *Kahin Shiriu* given to him by a princely patron, while Ogata Shinsho, best known by his art name Kenzan, is credited with at least ten pseudonyms.

堂<sup>1</sup> Japanese potters worked singly, and the number of signatures of professional and amateur potters is immense.

園<sup>2</sup> Marks containing the words *tei* (house) and *yen* (garden) correspond to the Chinese "hall marks." The following list is a selection of the most important marks arranged geographically. Japanese marks are usually written in Chinese

製

= *tsukuru*, *sei*, *seisu*, or *zo* = made

製之

= *Koreo tsukuru* = made this

造

= *sei* = made (synonym of *tsukuru*)

作

= *saku* = made

筆

= *hitsu* = drawn

画

= *ga* or *yegaku* = painted

script or seal characters, more rarely in the cursive Japanese writing. They commonly end in the word *sei* or *tsukuru* (Ch. *chih*) = made, varied by such words as *saku* = made: *hitsu* (pencil) = drawn: *ga* or *yegaku* = painted. *Tsukuru* followed by the word *Kore* (=this) is read *Kore o tsukuru* = made this. Sometimes the mark ends in, or solely consists of a *Kakihan*, i.e. written seal (see p. 179), a flourish or sign without literary meaning.

Date marks are given in two ways as on Chinese wares: (1) the cyclical system which is identical with the Chinese (p. 129); (2) the *nengo* which corresponds with the Chinese *nien hao*, being a period, the name and length of which are determined by the Emperor. The list of *nengo* began in 645 A.D.; but the following section beginning in 1370 is sufficient for identifying pottery marks. The table of numerals on page 137 will be useful in this connection.

In the columns of Japanese marks the headings in heavy type are the names of provinces. Place-names have been printed in italics, where they might be otherwise confused with the names of potters, which are printed in ordinary type.

## JAPANESE DATES (NENGO).

建文	Ken-toku	1370	弘永	弘永元	天文	慶元	寛正	慶承	明萬	寛延	天貞元	寶正	享元	寛延	寶延	寶明	安
德中	Bun-chū	1372	治祿	治祿	龜	正祿	長和	永	寶	和	慶	承	明	寛	延	延	寶
授和	Ten-ju	1375	正祿	正祿	龜	長和	永	寶	和	享	寶	和	享	寶	延	延	寶
中德	Kō-wa	1381	龜	正祿	龜	正祿	長和	永	寶	和	享	寶	和	享	延	延	寶
永	Gen-chū	1384	正祿	長和	永	寶	和	永	寶	和	享	寶	和	享	延	延	寶
長	Mei-toku	1393	長和	永	寶	和	永	寶	和	享	寶	和	享	延	延	寶	和
享	Ō-ei	1394	永	寶	和	永	寶	和	享	寶	和	享	寶	和	享	延	延
吉	Shō-chō	1428	寶	和	永	寶	和	永	寶	和	享	寶	和	享	延	延	寶
安	Ei-kiō	1429	和	永	寶	和	永	寶	和	享	寶	和	享	延	延	寶	和
德	Ka-kitsu	1441	永	寶	和	永	寶	和	享	寶	和	享	寶	和	享	延	延
德	Bun-an	1444	寶	和	永	寶	和	永	寶	和	享	寶	和	享	延	延	寶
永	Hō-toku	1449	和	永	寶	和	永	寶	和	享	寶	和	享	寶	和	享	延
長	Kō-toku	1452	永	寶	和	永	寶	和	享	寶	和	享	寶	和	享	延	延
享	Kō-shō	1455	寶	和	永	寶	和	永	寶	和	享	寶	和	享	延	延	寶
吉	Chō-roku	1457	和	永	寶	和	永	寶	和	享	寶	和	享	寶	和	享	延
安	Kwan-shō	1460	永	寶	和	永	寶	和	享	寶	和	享	寶	和	享	延	延
德	Bun-shō	1466	寶	和	永	寶	和	永	寶	和	享	寶	和	享	寶	和	享
德	Ō-nin	1467	和	永	寶	和	永	寶	和	享	寶	和	享	寶	和	享	延
正	Bun-mei	1469	永	寶	和	永	寶	和	享	寶	和	享	寶	和	享	延	延
祿	Chō-kō	1487	寶	和	永	寶	和	永	寶	和	享	寶	和	享	寶	和	享
正	En-toku	1489	和	永	寶	和	永	寶	和	享	寶	和	享	寶	和	享	延
仁	Mei-ō	1492	永	寶	和	永	寶	和	享	寶	和	享	寶	和	享	延	延
明	Bun-ki	1501	寶	和	永	寶	和	永	寶	和	享	寶	和	享	寶	和	享
亨	Ei-shō	1504	和	永	寶	和	永	寶	和	享	寶	和	享	寶	和	享	延
德	Dai-ei	1521	永	寶	和	永	寶	和	享	寶	和	享	寶	和	享	延	延
應	Kō-roku	1528	寶	和	永	寶	和	永	寶	和	享	寶	和	享	寶	和	享
龜	Tem-bun	1532	和	永	寶	和	永	寶	和	享	寶	和	享	寶	和	享	延

## JAPANESE DATES (NENGO).

明天  
政寬  
和享  
化文  
政保  
化永  
政嘉  
安萬  
延久  
治應  
治明

Tem-mei . . .	1781
Kwan-sei . . .	1789
Kiō-wa . . .	1801
Bun-kwa . . .	1804
Bun-sei . . .	1818
Tem-pō . . .	1830
Kō-kwa . . .	1844
Ka-ei . . .	1848
An-sei . . .	1854
Man-en . . .	1860
Bun-kiū . . .	1861
Gen-ji . . .	1864
Kei-ō . . .	1865
Mei-ji . . .	1868

On p. 189 is a complete example of a Japanese mark, including a date, *i.e.* "Made at Otokoyama, in Southern Kii, in the first year of Ka-ei" (A.D. 1848). Below are five other examples of date-marks.

年  
文化  
元  
龜

Gen-ki nen sei  
= made in the  
Gen-ki period  
(A.D. 1570-73).

年  
延  
寶

Em-po nen sei  
= made in the  
Em-po period  
(A.D. 1673-81).

陶  
園  
製  
明  
治  
年

Mei-ji nen To-yen  
sei = made by  
To-yen in the  
Mei-ji period  
(A.D. 1868- ).

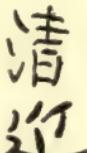
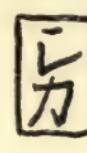
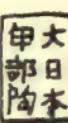
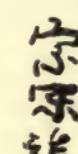
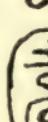
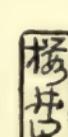
年  
製  
文  
化

Bun-kwa nen sei  
= made in the  
Bun-kwa period  
(A.D. 1804-1818).



Tai min nen sei  
= made in the  
Tai min dynasty  
*i.e.* The Great  
Ming dynasty of  
the Chinese  
(A.D. 1368-1644).

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
七十二 ニ 作 六 山 龜	<b>Hizen</b> Shichi ju ni sai Niraku saku = made by Niraku at the age of 72 years c. 1800	⊕   ◇  	<b>Prov. of Bizen</b> Various marks used by potters to identify wares fired in the public kilns 17th cent.
鴨崎	<b>Gorohachi.</b> Mark on a copy of old Corean ware, c. 1800. The original Gorohachi worked in the 16th cent.	長 立 	Cho 18th cent.
三 河	<b>Kameyama</b> 19th cent.		Ka ichi c. 1680
松清	<b>Bogasaki</b> , in Nagasaki 1830-43		Kimura Uji 1780-1830
三 河	<b>Bo</b> (for Bogasaki)		Riku 1780-1830
松清	<b>Mikawa</b> for Mikawaji c. 1820		Totei 19th cent.
三 河	<b>Shoto</b> c. 1800		Dai Nippon Imbe to = Imbe ware of great Japan 19th cent.
松清			Terami c. 1850
			K'wa-bo 18th cent.

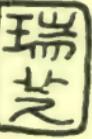
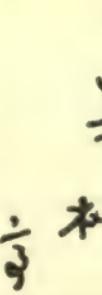
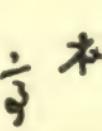
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Bizen Kiyo-chika 19th cent.		Tsushima Shiga c. 1820
 	Dai Nippon Imbe to (see p. 159) and Kimura Kiyochika		Tosa Odo 19th cent.
   	Naoyoshi 18th cent.		Sokan tsukuru = made by Sokan c. 1680
	Yoshida tsukuru = made by Yoshida c. 1840		Settsu Naniwa (old name of Osaka) c. 1680
 	Mori Okayama 19th cent.	     	Kosobe and Shichi ju rojin Tai-nen sho = painted by Tainen at the age of 70 years 19th cent.
	Mushiage	 	Kikko († 1861) at Jusan, Osaka 1819- (see p. 179)
	Mushiage Makuzu c. 1830	 	Sakurai and no Sato = Sakurai (a village) in Sato c. 1830

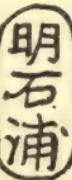
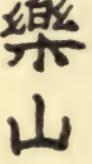
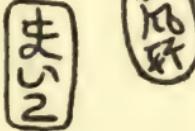
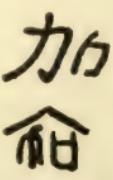
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	<b>Settsu</b> Shosai at <i>Osaka</i> c. 1860		<b>Omi</b> <i>Yuko</i> c. 1850
	<b>Omi</b> <i>Baizan</i> c. 1850		<b>Shigaraki Uichu.</b> Uichu, potter of <i>Shigaraki</i> 17th cent.
	<b>Seta</b> 17th cent. onwards		
	<b>Momei and</b> <b>Momeizan</b> c. 1830		
	<b>Bairin at Beppo</b> c. 1800		
	<b>Omi</b> <i>Koto</i> = east of the lake (Biwa). Mark on wares made at <i>Sawayama</i> 1815-50		<b>Takuzan</b> ; made pottery at <i>Yedo</i> (1815-40) with <i>Shigaraki</i> clay
	<b>Hira</b> c. 1830		<b>Higo</b> <i>Higo</i>
	<b>Zeze Tora.</b> Tora Kichi potter, at <i>Zeze</i> c. 1850		<b>Yatsushiro</b>
			<b>Sogen</b>
			<b>Gen</b>
			<b>To</b>
			Kiln marks (see note on <i>Bizen</i> ware, p. 159) on <i>Yatsushiro</i> ware 19th cent.

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Higo Ya = <i>Yatsushiro</i> late 19th cent.		Kaga Ohi 1780 onwards
	Higo Amidayama c. 1797		Ohi
	Shodai c. 1840		Yamamoto c. 1810
	Shofu		Kinju (Mark of Mokubei in Kaga) c. 1807
	Kaga Rinzan c. 1800		Ise Anto 1740-1850
	Ju (for Okura Juraku) c. 1872		Banko early 18th cent. onwards
	Toko at <i>Rendaiji</i> c. 1806		Akoji c. 1850
			Sahei c. 1640

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Ise Banko		Ise Yurin, maker of Banko ware 19th cent.
	Banko		Ko-tei = lake house: mark on Banko ware 19th cent.
	Nippon Banko and Date tsukuru = made by Date 19th cent.		Issai c. 1810
	Banko		Yamato Akahada 18th cent.
	Nippon Yusetsu. Yusetsu was a potter who revived the Banko ware c. 1835		Akahada-yama (19th cent.)
	Banko Fueki. Fueki was brother of Yusetsu		Bokuhaku (1850-70)
	Banko		Issai (Akahada or Hagi) 19th cent.
	Bokusai 19th cent.		Seto-suke, mark on ware made at Yokka-ichi, in Ise c. 1860 (also on an older ware made in the province of Echizen c. 1665)
	Bokusai 19th cent.		Seto-suke, mark on ware made at Yokka-ichi, in Ise c. 1860 (also on an older ware made in the province of Echizen c. 1665)

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
三国	Echizen Mikuni	国	Awaji Mimpei c. 1830
福井	Fukui c. 1840	日本平	Nippon Awaji Sampei c. 1880
桙原	Chikugo Yanagawa c. 1840	示	Rissai (Awaji or Tosa) 19th cent.
多賀	Suo Iwakuni (Tada) c. 1770	新紡	Nü-no Gun-jiro 1850
岩國	Iwakuni	軍二郎	
吉向	Kikko (at Tada) c. 1835	甫	Buzen
十三升	Jusan-ken ; mark of Kikko	田香	Ho and a spiral mark of the potter Hosho at Agano c. 1800
肥前	Sado Sa-kin saku =made by Sakin. "Kintaro" ware 1800	伊賀	Denko (name of a ware made at Kataru) c. 1856
		淡	Izumi Minato c. 1800, and Minato yaki =Minato ware 19th cent.

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Izumi Sen-shiu Sakai moto Minato yaki Kichi-ye-mon = Original Minato ware of Kichiyemon at Sakai in Senshiu (i.e. Izumi) 19th cent.		Kii <i>Otokoyama</i> near Nishiyama 1847-66
	Kwan-kei		Nan-ki
	Iwami Nag-ami c. 1840		Seinei. A mark said to have been used by Raku Tanniu in Kii c. 1840
	Iwao (another mark of the same potter)		Zuishi c. 1790. A ware made at Meppotani
	Kii Kairakuyen sei = made by Kairakuyen. A name given to Eiraku Hozen by Prince Harunori. Kairakuyen sei		Iga Iga c. 1800 (Two forms of the mark)
	Kairakuyen (in a gourd). The factory was in the Kairakuyen park at Nishiyama and was active from 1828-68		Iga yaki = Iga ware c. 1840
			Totei (at Marubashiro) c. 1850

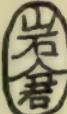
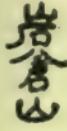
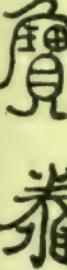
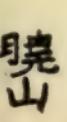
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Nagato <i>Toyo-ura-yama</i> c. 1846 (The factory existed from 1716 onwards)		Harima Suma 1800-50 Two forms of the mark
	Totomi <i>Shidoro</i> 18th and 19th cent.		Tozan the hill from which the clay was taken for the factory at Himeji 1826-
	Harima <i>Akashi</i> (1700-1860)		Zen and Zenshi A family working at Fujina 1750-1860
	<i>Akashi-ura</i>		Rakuzan at Matsuye 1780-1840
	Asagiri Sohei 19th cent. The Asagiri factory dates from 1700-1830		Unyei at Fujina c. 1830
	Wafuken and Maiko (1750-1800)		Izumo Wakayama : late 19th cent
	Hoyen : a mark used by Maisen who followed Wafuken c. 1800		Chikuzen Takatori yo = Takatori pottery c. 1770
	Ka c. 1780		
			Yamaka c. 1800 (oven marks see p. 159)

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Chikuzen (Takatori) Ki. c. 1820		Shide Shun-min c. 1780
	Taka (for Takatori) 19th cent.		Shun-min
	Teiten c. 1850		Min
	Soshichi at Hakata 1827		Minzan at Shido 1780-1830
	Soshichi		Shinzan c. 1830
	Shun (for Shunzan) in Suo c. 1780		Taka (for Taka-matsu) on "Inari-yama" ware 1740-60
	Sanuki Shun-min Hiraga c. 1780 (Hiraga Gennai took the name Shun-min)		Yashima at Shido c. 1800
			Yashima c. 1820

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Sanuki Yashima Rinsō tsakuru = Yashima (ware) made by Rinsō. 1817		Owari Bizan c. 1800. On "Ofuke" ware
			Fuke. Mark on "Ofuke" ware made at Akazu c. 1820
	Yashima		Sobokai 1800
			Shunu c. 1790
	Yohachi 1810-30		Shunzan c. 1770
	San yo = Sanuki Pottery c. 1840		Shuntai c. 1830
	Tamba Naosaku 1835-60		Shunyetsu 19th cent.
	Owari Owari 19th cent.		Shuntan c. 1800

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Owari Makusa c. 1780		Owari Inuyama 1730 onwards
	Gen (for Gempin) c. 1640		Inuyama (which has the same ideographs as Kenzan) c. 1800
	Gempin on a copy of Gempin ware made c. 1730		Yoshitoyo (at Seto) c. 1780
	Chozo (at Tokoname) c. 1830		Toyohachi (at Nagoya)
	Ikko (at Tokoname) c. 1850		Toyosuke
	Sobaitei (at Akazu or Kyoto) 18th cent.		Toyoraku (or Horaku)
	Masaki (at Nagoya and Tokio). c. 1820		Toyoraku. Four marks on ware made by Toyosuke at the Horaku factory at Nagoya. c. 1820
	Bokuko (style of Masaki) 19th cent.		

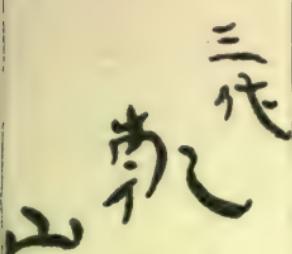
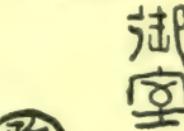
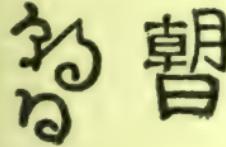
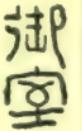
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Owari Bairaku (on Toyosuke ware) c. 1820		Yamashiro Ninsei : in a seal the top of which is like a looped curtain (Maku-in)
	Sasashima (near Nagoya) 1750-1870		Akashi Mark of Seisuke working with Ninsei c. 1680
	Fuji (marks of the Fujimi family) 1800 onwards		Seikanji (Ninsei worked there c. 1670)
	Yamashiro Kuchu : on "Takagamine" ware made by Kuchu or Koho c. 1630 : and Ko in a circle (for Koho)		Onike : on ware made at Mizoro early 19th cent.
	Sei (for Ninsei) 17th cent.		Harima : mark of Tsuji Harima 1720-30
	Kiyo (mark used by Ninsei)		Tsuji
	Ninsei		Harima
			Fuji (at Kiyomizu) c. 1700
			Awata (Kioto) 17th cent. onwards

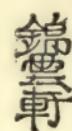
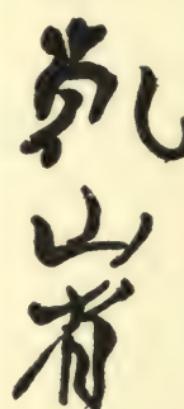
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	<b>Yamashiro</b> <i>Iwakura</i> The Kinkozan family worked at Iwakura, moving to Kioto in 1750, where they used the same marks		<b>Yamashiro</b> Kinkozan (at <i>Iwakura</i> and <i>Kioto</i> ), 17th cent. onwards
	<i>Iwakurayama</i>		<b>Bilan</b> (at <i>Awata</i> ) 19th cent.
	<b>Hozan</b> (family) 17th cent. onwards at <i>Awata</i>		<b>Tanzan</b> (at <i>Awata</i> ) 1846 —
	<b>Hozan</b>		<b>Kozan</b> c. 1820
	<b>Taihei</b> (used by Hozan c. 1800)		<b>Kiyomizu</b> (17th cent. onwards) a district of <i>Kioto</i>
			<b>Kiyo</b> (for <i>Kiyomizu</i> )
	<b>Bu</b> (=? <i>Bunzo</i> ) 18th cent.		<b>Kiyomizu</b> <i>Gusan</i> 19th cent.
	<b>Gobosatsu</b> 17th cent. onwards		<b>Kanzan</b> (at <i>Kiyomizu</i> ) 1805 onwards
	<b>Taizan</b> (at <i>Awata</i> ) 1760 onwards		<b>Eisen</b> (at <i>Kiyomizu</i> ) c. 1760. An amateur potter, who made the first <i>Kioto</i> porcelain
	<b>Giozan</b> 1820-50		

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	<b>Yamashiro</b> Roku. Mark of Rokubei I., at Kiyomizu (1737-99)		<b>Yamashiro</b> Dohachi II. (in a shell)
	Sei in a hexagon. Mark of Rokubei I. and III.		Nina and Ninami: marks of Dohachi II.
	Rokubei I., and Rokubei III. (1820-85)		Kachutei Dohachi sei = made by Dohachi in the Kachu house
	Sei in a double hexagon. Mark of Rokubei II. 1797-c. 1850		Shuhei: at Kiyomizu c. 1810
	Shichibei (1840-60), and Sei in a heptagon: at Kiyomizu		Yosobei I. (at Kiyomizu) c. 1800 Yosobei II. c. 1830
	Dohachi (The first Dohachi dates 1737-93: Dohachi II. died 1856: Dohachi III. c. 1840-75 Dohachi IV. 1875- ) at Kiyomizu		Yosobei III. c. 1850
	Dohachi		Tosetsu: at Kiyomizu
			Kitei (at Kiyomizu). Four generations dating from 1790

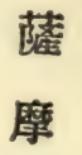
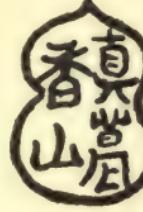
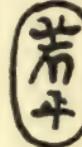
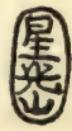
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	<b>Yamashiro</b> Kitei : at <i>Kiyomizu</i> (Kitei = tortoise house)		<b>Yamashiro</b> Tsuyen : at <i>Kiyomizu</i> c. 1800
	Ki for Kitei		Ippodo c. 1850 on Suminokura's ware
	Tei on a tortoise : mark of Wake Kitei, c. 1850		<i>Arashiyama</i> c. 1830
	A tortoise		Asahitei c. 1840
	Zoroku		Shonsui Gorosuke : at <i>Gojosaka</i> 1840-60
	Zoroku (mark of Genyemon at <i>Kiyomizu</i> ) 1841-		Kinsei c. 1800
	Otani : mark used by Zoroku		Kosai 1840-50
	Seifu (at <i>Kiyomizu</i> ) : three generations dating from c. 1844		

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	<b>Yamashiro</b> Raku. This seal was given to Chōjirō, son of the Corean Ameya, by Hideyoshi in 1588. The family have used it since, and the 13th generation is still at work in Kioto		<b>Yamashiro</b> Ichi-raku ( <i>Kioto</i> ) 19th cent.
	Raku (=enjoyment)		Rakuwo ( <i>Kioto</i> ) 18th cent.
	Raku		Kagura = mark on Okasaki ware of Raku type, made by Bunzaburo 1850-70
	Seinei : mark of Raku Tanniu c. 1840 (see p. 165)		Kyuraku : mark used by Yasuke ( <i>Kioto</i> ), c. 1855
	<i>Other makers of Raku ware at Kioto</i> Jizan saku = made by Jizan. 19th cent.		Saburo : an early mark used by Kenzan, the celebrated Kioto potter († 1743)
	Sei-ji, 19th cent.		Kenzan
	Ko-sa-o 18th cent.		"

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	<b>Yamashiro</b> Sandai Kenzan = Kenzan of the 3rd generation. early 19th cent.		<b>Yamashiro</b> Omuro : mark used by Wagen (12th generation of the Zengoro family) c. 1853
	<b>Mokubei</b> : at Kiyomizu (1767-1833)		<b>Ouchi-yama</b> Seien : mark used by Zengoro Wagen
	<b>Koki kwan</b> Mokubei tsukuru = made by Mokubei connoisseur of antique pots		<b>Tenkaichi</b> Soshiro : mark of Soshiro, of the 4th generation of the Zengoro family c. 1640
	<b>Asahi</b> : mark on pottery made at Uji in 17th cent. and revived in 1852		Marks used by Zenshiro (brother of Wagen) c. 1860
	<b>Ryozen</b> c. 1810 (10th generation of the Zengoro family) at Kioto		The first reads Omuro and the other Toho
	<b>Eiraku</b> : mark of Hozen, 11th generation of the Zengoro family 1825-53 (see p. 165)		<i>Oterwa</i> 17th cent.
	<b>Kahin Shiriu</b> : mark used by Hozen		<i>Oterwa</i> and Ken (for Kentei) c. 1850
	Hozen		

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
玉亭 喜雲 芭月 蓑山 富士 雲山 朱山 誠志	<p><b>Yamashiro</b> Giyoku-tei (<i>Kioto</i>) 18th cent.</p> <p>Makuzu family : 1840 onwards at <i>Makuzu-ga-hara</i>, a district of <i>Kioto</i></p> <p>Rengetsu : a woman potter 1830-60, and a 2nd generation 1860-80</p> <p>Riokozan : mark used by Rengetsu</p> <p>Rantei c. 1865</p> <p>K'wan-riyo (? <i>Kioto</i>) late 18th cent.</p> <p>Shuzan c. 1870</p> <p>Sei shi c. 1872</p>	     	<p><b>Yamashiro</b> Kiunken (<i>Kioto</i>) 19th cent.</p> <p>Sei</p> <p>Shigen late 18th cent.</p> <p><b>Musashi</b> Kenzan sho = Kenzan wrote it. Kenzan (see p. 174) worked at <i>Iriya, Tokio</i> early 19th cent.</p> <p>Kenya : mark of Miura Kenya in <i>Asakusa</i> 1830-c. 1860</p>

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	<p>Musashi</p> <p>Kaseizan worked near Yotsuya, Yedo c. 1780</p>		<p>Musashi</p> <p>Shisei : at Matsuyama 19th cent.</p>
	<p>Rakurakuyen : the garden of the Daimio of Owari in Tokio, where pottery was made 1804-30.</p> <p>Masaki was in charge for a time</p>		<p>Shoson</p> <p>19th cent.</p>
	<p>Korakuyen : mark of the private kiln of the Prince of Mito, at Tokio 1832</p>		<p>Gosaburo : at Imado c. 1840</p>
	<p>Sanrakuyen mark of private kiln of the Duke of Tosa, Tokio 1848</p>		<p>Sumidagawa : mark used by Kikkutei at Yedo 1810</p>
	<p>Kikko, who came to Yedo in 1855 (see p. 160)</p>		<p>Tamagawa : probably Tokio c. 1850</p>
	<p>Hashimoto Sanjiro : at Imado 19th cent.</p>		<p>Koren saku = made by Koren : a woman potter of Tokio c. 1878</p>

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	<b>Musashi</b> Makuzu Kozan tsukuru (in a gourd) = made by Makuzu Kozan (see p. 176) who moved from Kioto to Yokohama in 1870		<b>Satsuma</b> Satsuma : in ordinary and contracted forms
	Makuzu Kozan (in a gourd)		Hoju 1780-1800
	<b>Iwaki</b> Soma. Soma ware was made at Nakamura, 1631 onwards. It is usually decorated with a prancing horse tethered, the device of the Prince of Soma		Hohei 1820
	Yenzan : mark on Nakamura ware c. 1850		Hoyei 1820-40
	Kanashige 1850-70		Tatsumonji Hoyu c. 1840
	Shoda ? 18th cent. on Soma ware		Hoko 1860
	Komaru 1816- at Ohorimura		Seikozan 1830
	Rakuzan 1830 mark used by Komaru		Hayashi (with a leaf usually added) ? Satsuma or Kioto c. 1840

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	<b>Satsuma</b> Sato sei : on Tachino ware c. 1830		<i>Miscellaneous</i> Toshiro : supposed to be the signature of Kato Shirozaemon or Toshiro, the originator of glazed pottery in Japan in the 13th century
	Tei-ji on netsuke made at ? Kyoto 19th cent.		Sen-ki : mark on <i>Ohi-machi</i> ware (see p. 162) 19th cent.
	<b>Mikawa</b> Kakitsubata (an iris) and Okunisan (honourable pro- vince): marks used on <i>Kusumura</i> ware c. 1840		Jusan-Ken : mark of Kikkō at Osaka and Yedo (see p. 160)
	Five examples of Kakihan (hand seals) occasionally used by potters in place of, or accompanying, the ordinary signature. They are mere flourishes made with the brush and do not repre- sent actual characters.		Soyen : mark on Raku ware ( <i>Kyoto</i> ) 19th cent.
			Bunki on Raku ware ( <i>Kyoto</i> ) ? 19th cent.
			Sensuke seizo = made carefully by Sensuke : on <i>Ota</i> ware c. 1874 made in the prov. <i>Kii</i>
			Ni-Kō on ware made for sale at the temple of <i>Nikō</i> near <i>Tokyo</i>



## JAPANESE PORCELAIN

THE pioneer of Japanese porcelain was Gorodayu Go-Shonsui, who spent five years in China learning the art at Ching-tê-chén. Returning to Japan in 1515 he made blue and white porcelain with imported Chinese materials ; but as he was unable to find the necessary clay in Japan, his success was only temporary and left nothing behind but the knowledge of painting in blue under a glaze. The requisite materials, however, were discovered in the province of Hizen by a Corean named Risampei, about the year 1605, and forty years later two potters named Tokuemon and Kakiemon, with some help from a Chinese, developed the art of painting in enamel colours. A flourishing industry now sprang up in the village of Arita and its neighbourhood, and much of the ware found its way to Europe on Dutch ships trading with Imari, the sea-port of the Arita district. This "Old Japan" porcelain falls roughly into two classes : (1) a fine white ware with delicate and sparse decoration of floral sprays, birds, and animals in brilliant enamels, blue, manganese-purple, green, and red—commonly called Kakiemon ware ; and (2) a heavier, greyer porcelain with crowded ornaments chiefly in dark impure blue, soft Indian red, and gold, obviously made for export, and commonly called Old Imari ware. Two other factories in the province of Hizen were celebrated in the eighteenth and the first half of the nineteenth centuries ; the one at Okawaji, under the patronage of the feudal chief of Nabeshima, and the other at Mikawaji, taken under the protection of the chief of Hirado in 1751. The Hirado porcelain was the finest made in Japan ; and the best specimens were painted in a pale but pure blue of great delicacy, a favourite subject being boys playing under an ancient pine, the number of boys, seven, five, or three, indicating the quality of the piece.

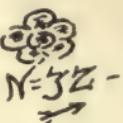
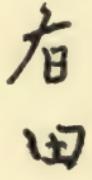
In 1660 Goto Sajiro, a native of the province of Kaga, set out to discover the secrets of the Arita potters, and from his return in 1664 dates the growth of a flourishing industry at Kutani-mura and its neighbouring villages. Kaga porcelain was chiefly noted for its rich enamels—blue, green, purple, and red—either painted in the Arita style or laid on in broad washes over formal designs pencilled in black. In the nineteenth century a specialty was made of decoration in red and gold, which has come to be regarded as typical of Kaga ware.

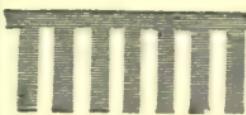
The Kioto potters did not turn their attention to porcelain till the end of the eighteenth century. Eisen was the first and he was followed by Mokubei, Rokubei, Eiraku, Dohachi, and a number of other clever potters. The Seto factories, destined to be the most productive in Japan, owe their knowledge of porcelain-making to Kato Tamikichi, who penetrated the secrets of the Arita potters in the first decade of the nineteenth century.

Chinese influence is almost always apparent in Japanese porcelain, and the early wares, if marked at all, usually display a Chinese date,<sup>1</sup> symbol, or mark of commendation. Moreover, the better factories were directly under the patronage of a feudal chief who did not permit the workmen's names to appear on the wares. Thus it is not till the nineteenth century that true potter's marks are common on Japanese porcelain; and much of the older wares have no mark at all. Marks beginning with the words "*Dai Nippon*" (see p. 186) may be safely regarded as of nineteenth-century date.

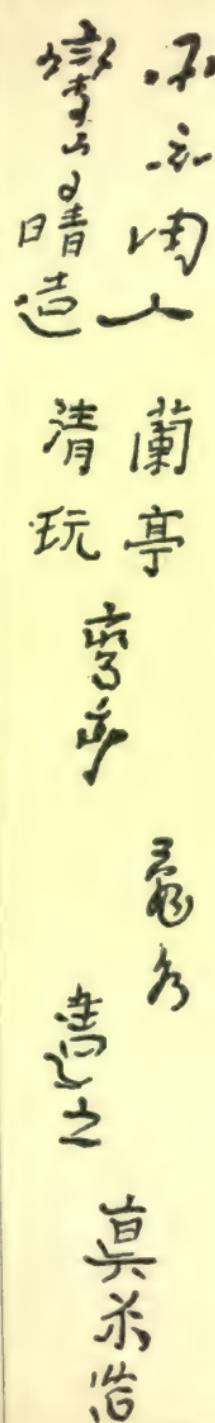
<sup>1</sup> Such as the *nienhao* of the Ch'êng Hua (Jap. Seika), Chia Ching (Jap. Ka-sei), Wan Li (Jap. Man-reki), Ch'ien Lung (Jap. Ken-riu) for which see p. 135.

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Bun-mei Kai-k'wa = enlightenment and civilisation : on <i>Seto</i> ware c. 1860		On Arita porcelain
	Hô = precious : on Arita porcelain c. 1700		Fuku = happiness (common on Kaga porcelain)
	Hô tei no takara = a gem among precious vessels. on Arita ware 18th cent.		
	Kin (gold) : on Okawaji ware 18th cent.		Jiu = long life
	Ka = happiness		
	Roku = emolument : on Hirado ware 18th cent.		Doubtful seal mark on Kaga porcelain early 18th cent.
	? Fu wan chih = made by Fu-wan. on Arita ware c. 1800 Fu wan = ten thousand blessings		Doubtful seal. mark on Kaga ware 17th cent.

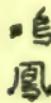
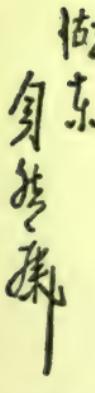
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Doubtful seal mark : Arita porcelain ? 18th cent.		Flower in red, and mark of the Dresden collection incised Arita porcelain 17th cent.
	Sei = made (to order) : on Kaga porcelain 18th cent.		Leaf mark copied from the Chinese
	Ornamental seal mark on Arita porcelain 18th cent.		Fungus mark : copied from the Chinese
王元	Gwan = a trinket. Kameyama ware early 19th cent.		Fungus mark
清元	Seigen = pure trinket. Seto ware 19th cent.		Hizen
長春	Fu ki cho shun = Riches, honour and eternal spring !		Arita
富貴			
	Swastika or sylfot symbol : the Chinese wan = ten thousand		Nishina Arita ware 19th cent.
	Five-leaved flower in red on Arita porcelain 17th cent.		

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
肥前宮 年木庵 喜三製 深川製 辻製 製 信甫造	<p><b>Hizen</b> Hizen Kuwan Yo Nembokuan Kizo sei = made by Nembokuan Kizo in the Hizen government kiln. Arita 19th cent.</p> <p>Nembokuan Kizo tsukuru = made by Nembokuan Kizo</p> <p>Nichi Hizen Fukagawa tsukuru = made by Fukagawa in Hizen. Arita late 19th cent.</p> <p>Hizen Kuwan Tsugi tsukuru = made by Tsugi in the Hizen govern- ment (kiln). late 19th cent.</p> <p>Hichoza Shimpō tsukuru = made by Hichoza Shimpō. Arita 19th cent.</p> <p>Kozan shō = written by Kozan. ? Okawajii 18th cent.</p>	<p><b>肥前三川内</b> <b>平戸</b> <b>正</b> <b>三保製</b> </p>	<p><b>Hizen</b> Hizen Sarayama. late 19th cent.</p> <p>Mikawaji Mori Chikara tsukuru = made by Mori Chikara at Mikawaji. late 19th cent.</p> <p>Hirato sei = made at Hirato (on Mikawaji ware)</p> <p>Masa-ichi : a netsuke maker : Mikawaji 19th cent.</p> <p>Zōshun tei Sampo sei = made by Sampo at the Zōshun hall Mikawaji c. 1830</p> <p>Kushide (comb pattern) on the foot rim of Nabeshima ware made at Okawaji 18th and 19th cent.</p> <p>Hako sei = made at Hakodate c. 1850</p>
			

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
吳祥瑞造	<p>Hizen Gorodayu Go Shonsui tsukuru = made by Gorodayu Go Shonsui. This potter was the originator of Japanese porcelain in the 16th cent.: imitations of his ware are common</p>	桜井	<p>Settsu Sakurai no Sato = Sakurai in Sato 19th cent. (see p. 160)</p>
五良大甫 傲余祖先祥瑞	<p>Narau waga zo- sen Shonsui Goro- dayu tokoro sei = made in imitation of my ancestor Shonsui Gorodayu</p>	九谷	<p>Kaga Kutani. Dai Nippon Kutani sei = made at Kutani in Great Japan. 19th cent.</p>
五良大甫所製 亀山製	<p>Kameyama sei = made at Kameyama 1803-46</p>	大日本	<p>Tozan no in = seal of Tozan. Kutani 19th cent.</p>
姫路製	<p>Harima Himeji sei = made at Himeji (see p. 166) c. 1826</p>	九谷	<p>Kutani Shiozo. late 19th cent.</p>
播陽 東山	<p>Banyo Tozan. Tozan is the mountain where the material was mined for Himeji ware</p>	珍道分	<p>Dosuke chin gwan = precious trinket of Dosuke. Kaga ware 18th cent.</p>

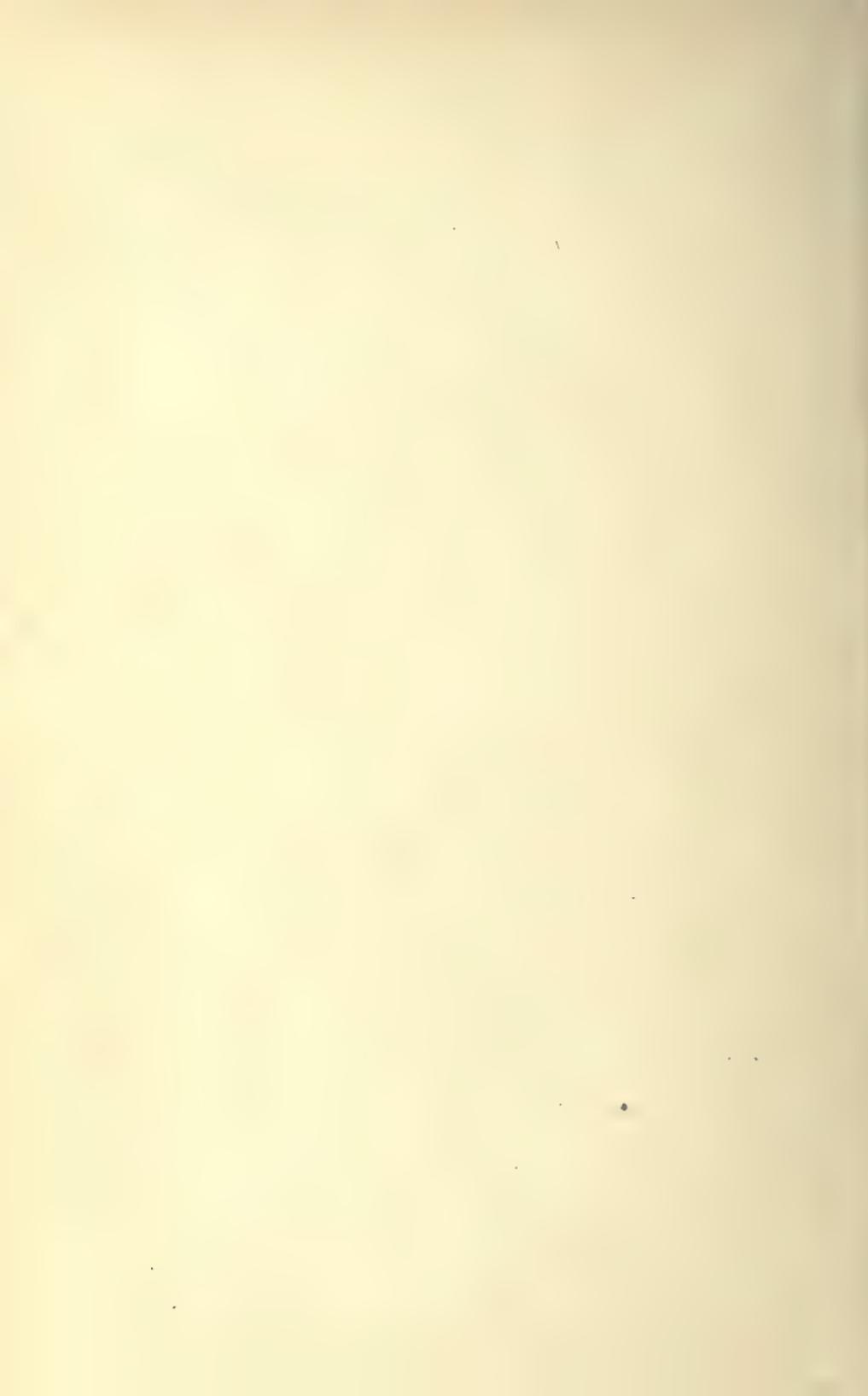
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
京 都 永 樂 造 道 製 華 中 亭	<p>Yamashiro</p> <p>Kioto</p> <p>Dai Nippon Eiraku tsukuru = made by Eiraku in Great Japan. Mark of Eiraku I. early 19th cent. and Eiraku III. late 19th cent. (see p. 175)</p> <p>Kachu tei Dohachi = made by Dohachi in the Kachu house. <i>Kioto</i> c. 1840</p> <p>Heian toko Rokubei sei = made by Rokubei the Heian potter. Heian is an old name for Kioto. early 19th cent. (see p. 172)</p> <p>Yaki nushi Sosendo = the potter Sosendo. <i>Seto</i> c. 1840</p>		<p>Yamashiro</p> <p>Heian toko Rantei sei zo = carefully made by Rantei the Kioto potter. early 19th cent.</p> <p>Rantei sei gwan = pure trinket of Rantei</p> <p>Rantei</p> <p>Kisui sei zo = made by Kisui. <i>Kioto</i> late 19th cent.</p> <p>Shimbei tsukuro = made by Shimbei ? <i>Seto</i> 19th cent.</p>

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
弘園造	<b>Yamashiro</b> Kiyan tsukuru = made by Kiyan (incised). <i>Kioto</i> 19th cent.	幹山 清製	<b>Yamashiro</b> Kanzan sei sei = carefully made by Kanzan. <i>Kioto</i> 19th cent.
香齋製 大日本	Dai Nippon Kosai tsukuru = made by Kosai in Great Japan. <i>Kioto</i> c. 1850	幹山 樂製	Kanzan kin sei = respectfully made by Kanzan
清風造	Kosai	真葛窯 香山造	Makuzu Kozan tsukuru = made by Makuzu Kozan. <i>Kioto</i> 1851-
大日本	Dai Nippon Seifu tsukuru = made by Seifu in Great Japan. <i>Kioto</i> 19th cent.	真葛造 不二窯	Fuji yo Makuzu tsukuru = made at the Fuji kiln of Makuzu. Makuzu is here the district of Kioto. early 19th cent.
晴風	Seifu tsukuru	玉清製 復春軒	Fuku shun ken Giyokusei tsukuru = made by Giyokusei in the Fukushun garden. <i>Kioto</i> late 19th cent.
晴風	Ogata Shuhei. <i>Kioto</i> c. 1810	路起威	= Roki, maker. <i>Kioto</i> 19th cent.
晴風	Sahei seizo = made by Sahei. mark of Zoroku ( <i>Kioto</i> ) 19th cent.	路起威	
周平 左平 義之			

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
南紀男山製 	<p><b>Kii</b> Kayei g'wan nen Nanki Otakoyama sei = made at <i>Otokoyama</i>, in southern (Kii) in the first year of <i>Kayei</i> (i.e. 1848) (see p. 158)</p> <p><b>Omi</b> Koto = east of the lake (i.e. lake <i>Biwa</i>). early 19th cent. (see p. 161)</p>	<b>瀬戸製</b>	<p><b>Owari</b> Dai Nippon Seto sei = made at <i>Seto</i> in Great Japan 19th cent.</p>
嘉永元年 	Meiho : a signature on <i>Koto</i> ware	<b>大日本尾張</b>	Owari
樹東 	Koto Jinenan ji = vessel of <i>Jinenan</i> of <i>Koto</i>	<b>加藤勘四郎</b>	<p>Kato Kanshiro. <i>Seto</i> late 19th cent.</p>
名古屋 	Owari <i>Nagoya</i> 19th cent.	<b>川本</b> <b>升吉</b>	<p>Seal mark on <i>Seto</i> ware 19th cent.</p>
			Kawamoto Masukichi. <i>Seto</i> late 19th cent.

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Owari San-han. <i>Seto</i> late 19th cent.	<b>五助製</b>	<b>陶玉園</b> Mino
<b>北半製</b> <b>奇陶軒</b>	Kito ken Hoku-han tsukuru =made by Hokuhan at the Kito (curious pottery) house. <i>Seto</i> late 19th cent.	<b>加藤五輔製</b>	<b>日本美濃國</b> Nippon Mino kuni Kato Gosuke sei =made by Kato Gosuke in the province of Mino, Japan
<b>立陶居</b> <b>居園周</b>	Seikan yen Goho sei=made by Goho in the Seikan garden. <i>Seto</i> late 19th cent.		
	Mark on ? Korakuyen, or Mito, ware made at Tokio with <i>Seto</i> materials 1832 (see p. 177)		
	A tortoise: on <i>Seto</i> ware 19th cent.	<b>大和生</b>	<b>大和生</b> Yamato sei =made at Yamato on eggshell porcelain 19th cent.
<b>羊介梨園</b> <b>大日本陶玉製</b>	Dai Nippon Hansuke tsukuru =made by Hansuke in Great Japan. <i>Seto</i> late 19th cent.	<b>賀集三平</b>	<b>日本淡路</b> Nippon Awaji Kashiu Sampei. late 19th cent.
	<b>Mino</b> Togiyoku yen sei =made in the Togiyoku (jade pottery) garden <i>Mino</i> . 19th cent.		

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
瓢 日 本 東 京 於 香 蘭 社 池 園 画 西 山 製 七 寶 會 日 社	<p>Nippon Tokio Hyochien gua =painted at the Hyochi garden <i>Tokio.</i> On Arita ware painted at Tokio. 19th cent.</p> <p>Oite Koransha Seizan sei =made by Seizan of the Koransha (company). <i>Mikawaji</i> late 19th cent.</p> <p>Shippo Kuwaisha. mark of the Shippo Company <i>Owari</i> late 19th cent.</p>	ニッポン東京 錦窯舎精製	<p>Nippon Tokio Kinshosha tsukuru = made by the Kinsho Company at <i>Tokio</i> in Japan. late 19th cent.</p>



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